THE VAMPIRE FIGURE IN CONTEMPORARY LATIN AMERICAN NARRATIVE FICTION

By

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Although there are fewer literary examples than in British, North American, French, and German literatures, the vampire figure in Latin American narrative fiction appears with a more profound sexuality. This dissertation examines six Latin American novels from 1910 from 1979 that have vampire characters with highly visible sexualities that stand apart from the traditional heterosexual paradigm of sexual behavior as compulsory tools for the re-examination of traditional sexuality in Latin American literature.

Before examining the six novels named below, the dissertation presents for the first time a comprehensive review of Latin American literature with vampire characters. This dissertation then compares the vampire figure within six Latin American narratives with Bram Stoker's characters Count Dracula from his 1897 novel Dracula. The difference between Count Dracula and the six vampire characters examines in this study is their narrative presence: in Stoker's novel, the vampire appears very

seldom in the narrative; he is a secondary figure left to the descriptions of those pursuing him. By contrast, the six vampires examined in this dissertation remain consistent and visible parts of the novels. A more important difference between the seven narratives is what Stoker only indirectly addresses through his title character. Through the vampire's extreme sexuality, the six Latin American novels allow a reconceptualization of human sexuality from the point of view of one of popular culture's most famous horror icons.

The French post-structuralist critic Michel Foucault argues in The History of Sexuality (1976) that human sexuality has undergone since the seventeenth century a steady shift into silence because of restrictions placed on it. At the same time, however, Foucault points out that sexual activities remain a point of interest in Western societies, especially in legal, medical, and juridical discourses; at once, then, sexuality is voiced/not voiced. This dissertation looks at the concept of the confession discussed in Foucault's History of Sexuality as it applies to six Latin American novels and their expression of sexuality.

The six novels and their countries are: Froylán Turcios's El vampiro (1910) (Honduras), Manuel Bedoya's El general Bebevidas. Monstruo de América (1939) (Peru), José Abimael Pinzón's El vampiro (1956) (Colombia), Rafael Maluenda's El vampiro de trapo (1958) (Chile), chapter ten of Manuel Mujica Lainez's Crónicas reales (1967) (Argentina), and Luis Zapata's Las

aventuras, desventuras y sueños de Adonis García, el vampiro de la Colonia Roma (1979) (Mexico). These works have received very little attention in critical studies of contemporary Latin American narrative not only as stories about vampires, but as valid treatments of the topic of sexuality as well.

CHAPTER 1

INTRODUCTION

The purpose of this dissertation is to explore sexuality through the vampire motif in Latin American novels and to suggest that in the novels considered a forbidden sensual desire (alluded to below by Foucault, Shaw, and Molloy) undermines traditional conceptions of sexual behavior in a fashion that relativizes the definitions of "normal" sexual performance. The analyses in this dissertation explore "the textual production of Latin America since the turn of the century in order to figure out the forms taken by silence, the oblique figurations to which it has resorted to speak the unspeakable" (Molloy, "Too Wilde . . . " 199) discourses of alternative sexualities. The articulation of such sexuality appears through the figure of the vampire. The appearance of the vampire as a figure in early nineteenth-century Latin American literature combines the juxtaposition of death and life with the yearning for a perfect but often unattainable love. This love becomes more sexualized in the twentieth century, and the vampire occasionally exhibits the trait of vicious bloodsucking that may exist in English or North American vampire stories. More frequently, however, the vampire figure in contemporary Latin American narrative exposes unruly

sexuality. This introduction examines several viewpoints about vampirism in literature and its associations to Latin American narratives. A brief examination of each work that appears in this dissertation shows that diverse sexuality related to the vampire theme is one of the hallmarks of Latin American vampire narrative fiction.

This dissertation also examines the diversity of the vampire in twentieth-century Latin American narrative in comparison with Bram Stoker's novel Dracula. The portrayal of the vampire in narrative fiction of Latin America is as varied as fictional reinterpretations of the vampire made famous by Bram Stoker in his 1897 novel Dracula. Even though the characterizations of the vampire in contemporary Latin American narrative fiction preserve elements associated with traditional vampire lore, such as those developed by Stoker in his novel, there are variations. As James B. Twitchell notes, Stoker's work "has been condensed, mutilated, rewritten, [and] revamped as a classic comic book, yet . . . does not die" (Twitchell, Dreadful . . . 127) as it continues to provide artistic inspiration.

In Latin American culture the vampire has been a popular figure for entertainment (and for profit) but there is a noticeable absence of studies of a figure that has been present in many forms since the time of the conquest of Latin America.[1] Examining one recurring aspect of the vampire, its out-of-

[1] Raymond T. McNally and Radu Florescu point out that Latin American vampirism antedates as well as coexists with the arrival of the Spaniards to the New World: "Ancient Peruvians believed in a class of devil worshippers called canchus or pumapmicuc, who sucked blood from the sleeping young in order to partake of their life. Aztecs sacrificed the

control sexuality, this dissertation ultimately suggests that studying the vampire motif in Latin American narrative fiction can enhance our understanding of Latin America. Representations of the vampire in Latin American narrative demonstrate how, "divested of its supernatural trappings, the motif of the vampire becomes a metaphor for spiritual [and physical] violation, for transgression against the personal integrity of another" (Klenman Babener viii).

The vampire is "one of [hu]mankind's oldest horror images . . . " (Twitchell, Dreadful . . . 105); its applicability to the socio-cultural process is due to its movement in time from horrific beast to an image of popular culture reflecting "the mythopoetic process in general . . . [which] shows how certain myths continually re-magnetize themselves . . . " (Twitchell, Dreadful . . . 110) around the audience's changing needs for entertainment as well as for information about themselves. Citing the movement of the vampire through world literature, Twitchell cites Maupassant, Tieck, Hoffman, Nodier, Gautier, Baudelaire and Mérimée (Twitchell, Dreadful . . . 310n5), but he does not mention literature written in Spanish. The vampire has been represented in Latin American literature, film, and drama as a "multifaceted metaphor for the dark regions of the human mind, for the sexual tensions underlying modern life, for the primal fears and potent

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hearts of prisoners to the sun in the belief that their blood fed the sun's continuing energy" (117).

unconscious drives which continue to flourish in the psyche of contemporary man [sic]" (Klenman Babener 172).

When discussing the vampire in Latin American literature, several critics notice the importance of outside influences such as Bram Stoker's Dracula and echo Twitchell's idea of the continuity of the vampire. A. Owen Aldridge dismisses any association of "the Vampire theme [with the Hispanic world] . . . until the dawn of the Romantic period" (Aldridge 145), even though it "goes back in written literature to the second century A.D." (Aldridge 145). Margo Glantz admits that the vampire is incorporated into Latin American literature "a su manera, conservando bajo la apariencia de algo muy distinto los viejos símbolos utilizados dentro de rituales de nueva representación" (Glantz, "La metamorfosis . . . " 8). Nestor Cazzaniga cites several sources--"las advertencias de los predicadores medievales acerca de las brujas y de todo un mundo de seres demoníacos" (Cazzaniga 9); Francis Ford Coppola's recent film Bram Stoker's Dracula (see Coppola and Hart); and a "reciente y exitosa comedia musical argentina de Pepe Cibrián" (Cazzaniga 9)--and concludes, as does Twitchell, that "el tema de los vampiros . . . sigue suscitando un interés permanente" (9) in Latin American culture. For example, although Julio Cortázar does not publish works specifically about vampires, the Argentine author "is thoroughly acquainted with the numerous nosferati preceding and following Bram Stoker's illustrious Count . . . " (Hernández, "Vampires and Vampiresses . . . " 570)

and he incorporates vampirism into his novel 62: modelo para armar (Hernández, "Vampires and Vampiresses . . . " 571) through references to John Polidori and Elizabeth Bathory, two figures that appear in Latin American novels about vampires (see Maluenda, Vampiro de trapo, and Pizarnik).

Chosen from the considerable corpus of Latin American literature about vampires discussed in chapter two, this dissertation examines six contemporary Latin American narratives with different vampires. The works examined (listed here in chronological order) are: El vampiro (1910) by Froylán Turcios; El general Bebevidas, Monstruo de América (1939) by Manuel Bedoya; El Vampiro (Novela) (1956) by José Abimael Pinzón; Vampiro de trapo, Novela (1958) by Rafael Maluenda; Crónicas reales (1967) by Manuel Mujica Lainez; and Las aventuras, desventuras y sueños de Adonis García, el vampiro de la Colonia Roma (1979) by Luis Zapata. This project is the first attempt to discuss the vampire in Latin American literature, a task that has been completed in American, English, French, and German literatures. Each analysis poses the following questions: What are the manifestations of the vampire in the text? How different is the vampire in these texts than from its portrayal in other literatures? To what extent does the recurrent use of the vampire figure in Latin American literature express social, political, and cultural conflicts? How does each vampire compare to other vampires in Latin American narrative? The narratives examined in this

dissertation show that many "artists . . . have recognized in the vampire myth a wellspring of deeply inbred psychological and spiritual truths and thus a legitimate sphere for creative inquiry" (Klenman Babener 172).

The six texts chosen for analysis in this dissertation have received little critical attention yet have been written by authors who, for the most part, are well known in Latin America. As chapter two points out, in almost every decade of the twentieth century Latin Americans have published a vampire story or produced a film with vampire characters. At different stages in their literary careers, established Latin American writers such as Rubén Darío, Horacio Quiroga, Manuel Bedoya, Manuel Mujica Lainez, Rafael Maluenda, Julio Cortázar, Severo Sarduy, and Luis Zapata have written vampire stories. According to David William Foster, in Latin American literary studies there is "the need to expand the parameter of criticism beyond . . . restrictions of an undue emphasis on those writers to [sic] have received international recognition . . . and on those who represent an official, mainline academic canon" (Foster, "Rev. of Adonis . . . " 90) to lesser-known writers whose works are equally important or who "deviate from official and institutional norms" (Foster, "Rev. of Adonis . . . 91).

The writers examined in this dissertation appear seldom or not at all in "official and institutional" histories of contemporary Latin American narrative (Lindstrom). Since the six novels offer innovative interpretations of the vampire myth, their presence here indicates that questioning the canon in

literary and cultural studies is necessary. During the 1960s and 1970s, a prolific time for many Latin American writers, "the upheavals in public education . . . opened up discussions of the traditional academic curriculum" (Irons xiv) and allowed for lesser-examined works to receive attention from innovative critical points of view. This dissertation examines works that have been overlooked by critics but that continually reshape and formulate the vampire motif in differing ways. The driving force behind popular literature and myth are images such as the vampire that keep appearing in many different forms; "all narrative that pleases does so precisely because it is informed by powerful and important archetypes and myths" (Irons xiv).

As an expression of human anxiety about sexuality, the vampire figure is defined less by its sexual orientation than by its presence as a being with a strong sexual impulse and drive. Many manifestations of the vampire figure in literature place vampire and victim in a heterosexual framework in which the male vampire pursues the female victim, an action that identifies male-female sexuality as the dominant paradigm for sexual activity. For example, one critic links vampirism to the "undead" images of survivors of AIDS, assumed by many to be a homosexual disease, but nonetheless admits the heterosexuality of the vampire image: "From Bela Lugosi to John Holmes, Frank Langella to Count Chocula, the Dracula image has been heterosexualized and domesticated to sell everything from breakfast cereal . . . to rape fantasies for straight men" (Hanson 324-25).

Regardless of the sexual orientation of the vampire and/or victim, the assertive sexuality of the vampire figure fuels the popularity of the vampire motif in narrative fiction. Writing with reference to Bram Stoker's 1897 novel, Mark Jancovich indicates a clear parallel between the vampire's meditated attack and a highly-charged sexual modus operandi: "He [Count Dracula] invades the bourgeois home, the bedchamber, the body, and finally, the will. It is for this reason that while he converts the free subject into a slave who is compelled to act according to his [Dracula's] will, the manner of his attack is clearly sexual" (Jancovich 49).

The attraction to the sexual acts of the vampire figure is also based on the reader's heightened identification with the tenuous distinction between imagined sexuality and real sex that vampire narratives blur: "the ironic thing about vampire sexuality is that, for its overt peculiarity, it is in many ways very like human sexuality, but human sexuality in which the psychological or metaphoric becomes physical or literal" (Stevenson 142). In his book The Fantastic: A Structural Approach to a Literary Genre (1970), Tzvetan Todorov identifies the vampire figure as a component of the "theme of the other" that involves sexuality. Similar to Stevenson's blurry distinction between corporeal and imagined/textual sexuality, for Todorov the vampire figure forces the reader to choose from within a written text "between satisfaction of the external and of the internal senses" (125). Central to Todorov's classification of the "other" within the literature of the fantastic

are its themes of "excessive sensuality" (158), those actions which "will be more readily accepted by any censor if they are attributed to the devil" (Todorov 159) or to, as this dissertation suggests, the vampire figure in literature.

The fascination with the "peculiar" sexuality of the vampire character in literature and film springs from the wider attraction of sexuality in literature. As one critic puts it, "'Sexuality' is the stake and the purpose, the constant wager of the representation [in the novel], over a scale of variations that runs from the elemental . . . to its banalization, its ordinary 'aroundness,' the simple and immediate acceptance that it is the fundamental topic of interest and preoccupation" (Heath, "'While Millicent . . . '" 58). The sexuality in the six novels discussed in this dissertation is dynamic because its confession disrupts "accepted" and/or "acceptable" standards of sexual behavior and offers options that strengthen the overall discursive system of sexuality.

As certain definitions of sexuality indicate, however, male/female activity is only one aspect of sexual expression that lies within a larger discursive network that silences and prohibits alternative, not heterosexual sexualities. Because of the increasingly more "open" positions of women in societal structures such as the workplace and the home, the same critic cited above notes that in the late twentieth century "many of the nineteenth-

century terms [regarding sexuality] have shifted, and this especially in connection with 'sexual liberation,' 'the sexual revolution,' leading to various adjustments and rearrangements in the overall representation" of sexuality in literature (Heath, "'While Millicent . . . '" 47). Feminist literary criticism produced by and about Latin American women writers emphasizes the all-encompassing aspect of discourse that "incluye, ordena y afirma una serie de elementos a base de excluir, y así, negar otros. Tomar conciencia de esto nos lleva [a nosotras] a valorar positivamente lo marginado, y considerar como significativo lo que ha sido negativizado" (González Stephan 111) by a male-dominated literary production as well as by a heterosexist discourse that excludes optional identities/orientations. Highlighting the writings of Latin American writers Luisa Valenzuela of Argentina and Isabel Allende of Chile, Marta Morello-Frosch places sexual discourse at once within and without textual/literary manifestations as a representation of Latin American society that determines sexual discourse: "no se puede extrapolar la diferencia sexual del mundo social en el que está inscripta [sic], y parte de la diferenciación genérica que subyace en la dialéctica del discurso sexual, está condicionada por componentes sociales tales como clase, educación, experiencias, etc." (Morello-Frosch 29) that are external to any literary text. An awareness of, or to use González Stephan's term, a consciousness of the vampire motif in Latin American literature propels the "adjustments and rearrangements" that Heath mentions as well as "la diferenciación genérica

que subyace en la dialéctica del discurso sexual" of Morello-Frosch with respect to the "textualization" of sexuality within a discourse that, as González Stephan indicates, marginalizes, excludes, and negates.

Since the vampire figure does not necessarily remain within a heterosexual paradigm of sexual activity, differing components of sexuality serve as incitements to discourse that critics thematically tie to the vampire figure. While placing "unnatural sex" within the historical push toward a closer scientific scrutiny of sexuality, Vern Bullough refers to nonprocreative sexuality as essentially vampiric in nature because it "was worse than almost any other disease for it constantly drained off the vital body fluids and gradually took away life itself. Every loss of semen was regarded as equivalent to the loss of 4 ounces of blood . . . " (Bullough 23). Sexual deviance, "unnatural" sex, or any "straying from the norm" of reproductive heterosexuality is often associated with negative manifestations of homosexuality yet early religious sources do not define sexuality that is not strictly heterosexual, that is, not male-female. Although one theologian, St. Albertus Magnus (1206-80), uses the word sodomy "as [sex practiced by] male with male or female with female" (Bullough and Bullough 34), he explicitly defines the act of sodomy not as homosexual but rather in a fashion that strongly suggests vampirism that appears in the novels examined in this dissertation: "(1) it proceeded from a burning frenzy that subverted the order of nature; (2) the sin was distinguished by its disgusting

foulness; (3) individuals who became addicted to such vices seldom succeeded in freeing themselves; and (4) such vices were contagious and spread rapidly from one to another" (Bullough and Bullough 34). Magnus does not specify sodomy as male/male nor from the point of view of intercourse/penetration that has come to identify gay sex, nor does he state clearly that sodomy is a homosexual act.

Magnus describes sodomy more as an object of study than one of rejection, similar to the way Foucault notes that the examination and pursuit of sodomy exposed it rather than pushed it into hiding: the "machinery of power . . . did not aim to suppress it, but rather to give it an analytical, visible, and permanent reality: it was implanted on bodies, slipped in beneath modes of conduct, made into a principle of classification and intelligibility, [and] established as a raison d'être . . . " (Foucault, The History . . . 44)[2]. Whether or not the subject is sodomy, the six novels in this dissertation demonstrate that the variable sexuality in Latin American vampire narratives produces a visible presence in the wider realm of contemporary Latin American narrative fiction: these authors bring sexuality into a reality that "is especially silent about sexual themes" (Foster, Gay and Lesbian . . . 140).

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[2] In The History of Sexuality, Volume One, Michel Foucault underscores sexual discourse as an historical product of and coexistent with other voices of power that attempt to repress it: "The affirmation of a sexuality . . . is coupled with the grandiloquence of a [larger] discourse purporting to reveal the truth about sex, modify its economy within reality, subvert the law that governs it, and change its future" (8).

Similar to writers of the "Boom" in Latin American literature, the authors of the narratives examined in this dissertation have "subjected modern Latin American narrative to a radical rewriting that swept away traditional themes and sources of authority" (González Echevarría 33). These writers attempt to explore the discourse of human sexuality through the idea of the confession that allowed such discourses to proliferate and yet remain a part of a repressed society. This dissertation shows that the concept of confession about sexuality[3] may be applied to Latin American vampire narratives that present the subversiveness of vampire stories. Sylvia Molloy points out that, similar to the imposition of the Victorian framework onto Western sexuality that Foucault supports as the current cause for the silence of sexual discourse[4], turn-of-the-century Latin American writers enter a modern era that is capable of classifying people, things, and discourses from the "normative" point of view that "is arrived at, and indeed derives from, the gender and sexual differences that purportedly deviate from it--in

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[3] This idea is developed by Foucault in his The History of Sexuality: An Introduction, Vol. 1 (1976), referred to at various points throughout this dissertation. Foucault establishes the confession about sex as follows: "the dissemination and reinforcement of heterogeneous sexualities...are linked together with the help of the central element of a confession that compels individuals to articulate their sexual peculiarity--no matter how extreme" (61).

[4] According to Foucault, the openness toward sexuality diminishes during the Victorian age of the later nineteenth century and this restriction continues into the twentieth: procreative sexuality becomes the norm and anything not considered to lead to sexuality that produces offspring "would be driven out, denied, and reduced to silence" (Foucault, The History . . . 4). Yet Foucault emphasizes that the counterdiscourse about sex serves as a discourse about the sexuality that has been silenced: the legal-medico-judicial restraints aimed at controlling (perverse) sexuality in fact bring these sexualities into view as indicated above about sodomy.

the same way that the definition of 'health' . . . follows that of disease, and decadence gives birth . . . to notions of maturity and fullness" (Molloy, "Too Wilde . . . " 187). Thus, as contemporary Latin American vampire novels of the twentieth century imply, "normative" discourses of sexuality are set up while at the same time destabilized through the exploration of alternative, different, or deviant sexualities as a way of commenting on "normal" sexual practices.

Sexuality is a contemporary issue that theorists attempt to define outside of Latin American literary circles as well. Gayle Rubin observes that human sexuality today has become the target of oppressive measures because of its wider variety. Supporting Michel Foucault's idea that sexuality is a social construct and therefore a social system,[5] Rubin explores how sexuality needs to be taken less seriously as an object of discourse rather than a subject of discourse. Like Foucault, Rubin sees that sexuality "is organized into systems of power, which reward and encourage some individuals and activities, while punishing and suppressing others" (Rubin 34). For Rubin, the mystified nature of sexuality in many societies produces battles about sexuality that are "highly symbolic. Sexual activities often function as signifiers for personal and social apprehensions to which they

[5] As a different critic notes, Foucault's work on sexuality "teaches that sexual norms, and more radically the perceptual and other cognitive distinctions that we make in regard to sex, do not come from nature but instead express the values of influential social groups (political [and] professional...)" (Posner 24).

have no intrinsic connection" (Rubin 25) but seem real nonetheless. The political struggle over sexuality is often aimed at what Rubin calls "chimeras" or "phantasms," vampire-like images of deviant and/or dangerous sexuality. The crackdown on non-traditional sexualities adds a vampire-like quality to sexuality as it "is rationalized by portraying them as menaces to health and safety, women and children, national security, the family, or civilization itself" (Rubin 25). The ambiguity surrounding what constitutes "unnatural sex" remains constant into the twentieth century and attempts to specify its exact nature allow for interpretations of non-heterosexual activity that use the vampire figure "as a means of articulating what is epistemologically constructed as both 'unnatural' and unspeakable" (Krzywinska 109) within narrative discourse.

With reference to the Venezuelan writer Teresa de la Parra, Sylvia Molloy brings to the surface the hidden but subversive textual/discursive erasures carried out by critics to hide her (lesbian) sexuality. Such omissions provide crucial information about the sexual identity of de la Parra in a way that parallels Foucault's idea of alternative sexualities as "hidden" discourses. As components of an overall literary/discursive system, these sexualities are forced into silence but then explode into sight once revealed: "By highlighting what is secret, clandestine, conspirational, on the threshold . . . of a relatively nonthreatening text, she [de la Parra] is offering not only clues to her literary strategy but a lesson in discriminating reading, an invitation to

decode an oeuvre, a life, that permanently border on the unsayable" (Molloy, "Disappearing Acts . . . " 237).

In the six narratives examined in this dissertation the vampire figure destabilizes heterosexuality while "grasp[ing] sexuality as the site of varied and heterogeneous determinations, with sexual difference too then understood in those terms: as social production, human reality, individual articulation all at once, in interaction" (Heath, "The Ethics . . . " 143). The presence of the vampire figure in these narratives allows narrative discourse to subvert "traditional" systems of sexual behavior by undermining the expectations of heterosexuality within narrative explorations of and about sexuality in Latin American fiction of the twentieth century. Each novel presents challenging ideas about sexuality in Latin American society by first establishing a central sexual conflict and then destabilizing the foundation(s) on which the sexuality rests by introducing socio-political as well as personal conflicts that textualize sexuality. In reference to assumed patterns of heterosexual as well as social/cultural/political behavior and expectations, the vampire figure in each of the six narratives suggests that sexuality in twentieth-century Latin American narrative fiction is not restricted to established and/or expected patterns of behavior and that any examination of this "alternative" sexuality enriches and empowers the history of Latin American literature in the sphere of global literature. Just as Foucault's examination of the discourse(s) of sexuality brings to light its power as a

product of social, political, and authoritative discourses throughout history, sexuality in these six narratives reveals truths of Latin American society in the same fashion: "La sexualidad se deforma y exhíbe sus rostros monstruosos para dar testimonio de los males de una sociedad, es decir, del determinismo social, de la violencia, de la frustración, de la corrupción y de la hipocresía" (Caro 170).

The omission of lesser known works such as the novels examined in this dissertation constitutes a serious problem for the appreciation of all varieties of Latin American literature that need to gain recognition as important contributions within as well as without the "canon." For example, two recent supporters of lesbian and gay writing in the Hispanic world lament the exclusion of non-canonical works such as those works written by lesbians and gay men and encourage the examination of those Spanish-language works, ideas, or writing techniques that expose non-heterosexuality not in order to provide "alternatives to reality" but rather to expand the boundaries of Spanish and Latin American literary studies: "in its genuflection to the notion of successive 'generations' of writers, much criticism of Spanish-language literature shows itself deeply wedded to a gallery of canonical authors. While the celebration of such figures may serve as a focus for cultural pride, it can also tend to silent divergent or dissident readings" (Smith and Bergmann 3). (It is important to note that this 1995 collection of essays includes an article about Alejandra Pizarnik's La condesa

sangrienta [1971],[6] an otherwise infrequently critiqued text within Latin American literary studies that focuses on the bloodlust of the important historical figure Elizabeth Bathory.) Likewise to how Smith and Bergmann see continuous groups of well known heterosexual writers examined but lesser known lesbian/homosexual authors ignored, in her 1994 survey of Latin American prose fiction of the twentieth century, Naomi Lindstrom sees "Spanish American prose fiction as a continuum" (Lindstrom 1) of realistic as well as fantastic and/or mythical texts yet rarely examines works that are not already included in overviews of narrative fiction. The six novels presented in this dissertation appear seldom (if at all) in histories of Latin American narrative fiction but because of the confession of sexuality in each of these texts as well as the incorporation of vampire figures, they are examples of what Lindstrom identifies as "innovative fiction[s,]..narratives with a strong mythic and fantastic strain, [that] can serve as a medium of social criticism" (Lindstrom 12) and propitiate what Smith and Bergmann refer to as "divergent or dissident readings" (3). Their appearance in this dissertation adds to the general history of Latin American literature that, according to Lindstrom, "require[s] continual adjustment of critical concepts originally designed to characterize those literatures whose dominance was long established" (226).

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[6] Suzanne Chávez Silverman, "The Look That Kills: The 'Unacceptable Beauty' of Alejandra Pizarnik's La condesa sangrienta," ¿Entiendes? Queer Readings, Hispanic Writings, eds. Emilie L. Bergmann and Paul Julian Smith, (Durham, NC: Duke UP, 1995): 281-305.

Each novel uses the vampire figure as the central mechanism with which to look at human sexual relations as products of broader relationships of political and personal power. The narratives uphold the notion of confession as a discourse between sexual bodies as well as social bodies: the complex human relationships that each narrative presents are as much a product of sex as they are of political and social interaction. As Alicia Puleo defines it, sexuality in narratives such as these is "una modalidad de relación con el propio cuerpo y con los otros que se acompaña de un rol socialmente establecido que condiciona nuestra percepción de los otros y de nosotros mismos" (Puleo 18).

This dissertation surveys the presence of sexuality in six contemporary Latin American narratives from Modernism[7] to the present. If "it is essentially through some form of conventionally taboo or deviant sexual behaviour that characters in modern Spanish-American novels often seek

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[7] The term "modernism" (or modernismo in Spanish) in reference to Spanish American literature has a different meaning than associated with the Brazilian or Anglo-American version of the term. As Alfred MacAdam notes, "Spanish American Modernismo must not be confused with the twentieth-century avant-garde movement of the same name in Brazil, and neither has any relationship with the currently fashionable term 'modernism,' a catch-all term for avant-garde movements in general" (4). The Spanish American modernista movement became "fully evident during the 1880s . . . " (Lindstrom 7) and "predominated in Spanish American letters into the 1910s . . . " (Lindstrom 7). Distinct from Anglo-American and Brazilian uses of the term, modernismo in Latin American literature refers to what Naomi Lindstrom sees as "a response to the contemporary situation of the [Latin American] region" (Lindstrom 19). In order to define the term, I cite her definition in its entirety: "Modernists were closely attentive to tendencies in French- and English-language literatures and referred with pride to European influences on their writing. Understandably, they have been accused of disdain for their Spanish American heritage. Here, too, the issues are complex. While modernists drew upon other literatures, these borrowings were thoroughly, and inevitably, transformed" (Lindstrom 18). Generally speaking, Latin American modernism begins in the 1880s and lasts through the end of the first decade of the twentieth century.

themselves" (Shaw, "Notes on . . . " 276-77, my emphasis) is it necessary to first place sexuality within the confines of acceptability and then measure to what degree any divergence from the norm occurs in the attempt to examine the presence of a discourse of sexuality in Latin American literature? What is the aberrant sexual activity to which Shaw refers and how is it expressed in the Spanish American novel? With occasional reference to the ideas of Michel Foucault about the historical manifestation of sexuality, this dissertation attempts to uncover the answers to these questions through the figure of the vampire in Latin American narrative fiction of the twentieth century.

Foucault argues that for approximately three centuries the repression of a discourse of sexuality not only creates more discussion about the topic but in addition multiplies the voices of sexuality because of the same restrictions: "since the end of the sixteenth century, the 'putting into discourse of sex,' far from undergoing a process of restriction, on the contrary has been subjected to a mechanism of increasing incitement;. . .the techniques of power exercised over sex have not obeyed a principle of rigorous selection, but rather one of dissemination and implantation of polymorphous sexualities" (Foucault, The History . . . 12, my emphasis) that the novels in this dissertation explore.

If Foucault supports on the one hand the examination of sexuality, he maintains on the other that "literary discourse has been slow to appropriate

sexuality or to create sexual desire . . . " (During 172) because the expression of sexuality has remained a private or closed issue. With the appearance of the printing press and the generation of mass media forms that follows, written texts become a public domain in which the expression of ideas and beliefs about sex proliferates yet remains carefully watched and monitored: "in sexuality, as in penality, a moral discourse is consolidated and displaced by practices and modes of thought that construct norms and impose them as respectable, natural, or normal" (During 169). Thus, an ideological battle over sexuality begins to differentiate between what is acceptable and what is inadmissible sexuality.

Beginning with the late nineteenth and early twentieth century, Latin America undergoes the change to modernity, a shift that Latin American modernista writers attempt to portray in literature with a "break with bourgeois convention" (Molloy, "Too Wilde . . . " 190). Yet there is a disquiet and suspicious feeling at the same time about the sudden appearance of a discourse about sexuality that Molloy identifies as "the paranoid construction of gender and sexual norm, and of gender and sexual difference" (Molloy, "Too Wilde . . . " 187) that Donald Shaw points to above as well. In order to ease the transition into the twentieth century, Latin American writers use the vampire motif to represent what Molloy and Shaw point to as uncertain sexuality, for "The [vampire] monster always represents the disruption of categories, the destruction of boundaries, and

the presence of impurities" within discourses assumed to be pure and innocent (Halberstam 27).

Unsettling and ultimately critical about sexuality, Bram Stoker's 1897 novel Dracula is a work that is considered by many to be the work of vampire fiction yet vampirism in literature must not be reduced to the actions of Count Dracula as Stoker developed them. As Margaret L. Carter points out, vampirism in literature is of all kinds and should not be limited to prescribed actions: "Not all legendary vampires drink blood; some consume other human products, while some spread death by their proximity . . . .Moreover, an undead revenant may conform to vampire guidelines in other respects while not preying on people at all . . . " (Carter, "An Anatomy . . . " 43). Vampirism is not restricted to the media of literature or film but a pervasive presence in advertising, food labels, and children's television shows. Vampirism and the vampire figure provide close parallels with human behavior, and the popularity of the vampire figure is a reflection of how the vampire myth and human behavior with all "its component actions conform to some timeless design, classically the battle between good and evil that transcends immediate historical interests and dilemmas" (Glover 135).

In response to the fact that contemporary Latin America is a fusion of foreign and indigenous cultures, two critics have noted how popular culture, "according to common usage in Latin America, evokes the possibility of alternatives to currently dominant cultural patterns" (Rowe and Schelling

107) that decide and control how information is transmitted. Rowe and Schelling indicate three points regarding the formation of Latin American popular culture and its transmission: the influence of older forms of mass media (they cite the telenovela and the folletín as two examples), the active role of the receiving public, and the potential for a change of meaning, or "resignification" (Rowe and Shelling 107) of established meanings or forms. The novel Alias «Posadita» (1979) by the Colombian Mauro Álvarez exposes vampirism through the channels of mass media and expresses its ability to cross national boundaries and become a universal marker of human behavior without adhering to a language, custom, or specific ideology. Vampire stories use a variety of expositional techniques: the plethora of narrative types (such as phonograph recordings, newspaper clippings, diary entries) in Bram Stoker's novel also appears in Latin American novels about vampires to demonstrate that within the vampire story "the mass media have brought about a process of hybridization whereby cultural signs flow across social, ethnic and nation-state boundaries, and the notion of high culture as a separate sphere becomes impossible" (Rowe and Schelling 196).

In vampirism, a relationship of dependency is pervasive: "The vampire motif always has something to do with the idea of being, or way of being, that literally lives off another" (Dyer, "Dracula and Desire" 10). Vampires can operate without the full knowledge of the victim. Vampirism is "the draining of blood, the frequently slow loss of vitality and of life itself, most

commonly without the victim's knowledge" (Luhr 453). Vampirism implies an imbalance of power since its "emphasis is upon an unequal relationship and inevitably upon cruelty--thus, the evil vampire whose power over his prey is both extraordinary and cruel" (Gordon, "Rehabilitating Revenants . . ." 230). Yet from within the confines of a restrictive dependence-independence paradigm of power surges a significant fusion, a relationship that fosters mutual understanding. In Latin America, the intermixing of popular cultural forms is the way "en que los distintos grupos sociales y actores políticos han conferido significado a los sectores subalternos o bajos de nuestra sociedad" (Adrianzén 162).

Similar to how mass media permeates Latin American culture and brings disparate groups closer together through various channels of distribution, vampirism portrays an invasion of human space in different forms that allows for reconfigurations, a redistribution of meaning as Rowe and Schelling indicate above. Many sources differ as to the origin of vampirism in world literature, but when Augustin Calmet published a treatise on vampires in 1746, this document indicated how "El vampirismo invadió las bibliotecas, los talleres de impresión, los salones y hasta los dormitorios. Todo ello creyó una psicosis . . . que llegaba incluso a las grandes urbes" (Gordon, El gran libro . . . 19). In other words, with this document and others like it, vampirism became part of the public consciousness that had ignored it as a sign of irrationality with the belief "que una tradición tan

compleja no es más que un producto de la ignorancia, carente de todo contacto con hechos reales, tampoco es una actitud adecuada a la hora de analizar creencias populares que también forman parte de la historia" (Cazzaniga 24).

Vampirism occurs in contemporary novels in an assortment of ways. Human behavior serves as a basis for vampirism and this can be seen in most renditions of vampirism in texts. Bram Stoker's character Count Dracula is based on a historical figure from Eastern European history, Vlad Dracula (also called Vlad Tepes or Vlad the Impaler), ruler of Wallachia in the fifteenth century. "Vlad Dracula, who had been a hostage of the Turks in his youth, led his army in a guerrilla war against the Turks with astounding success. His favorite tactic was to attack at night, causing confusion and terror, and then retreat, carrying away prisoners to be impaled" (Holte 248). For some, Count Dracula is the prototypical vampire of fiction, but Stoker's inclusion of extensive research into Eastern European history in his 1897 novel reveals strong parallels between fiction and reality. David Glover sees a contemporary fascination and attraction to the vampire myth as a product of the novel Dracula's "confusion of temporalities in which ancient folktales, medieval legends, and modern obsessions may all be instantaneously present, coalescing with horrifying effect" (Glover 129).

Stoker adeptly develops a composite vampire made up of real as well as conjectural elements in his rendition of the vampire myth: "Stoker

constructed, from many sources, an immensely persuasive hybrid: a nightmare capable of unearthing the unconscious terrors of his own time" (Sinclair 15). The French philosopher Jean-Jacques Rousseau defended Calmet's 1746 publication about vampirism and argued that beliefs in vampires and their behavior "revealed much about the nature of authority in civilized society" (Frayling 23). Rousseau's point is that "the relations between vampires and their prey are an extremely potent symbol for characterizing even the ordinary ties of dependence that bind individuals together in civilized society" (Frayling 33).

Rousseau's classification of vampirism reverberates into the twentieth century Latin American novel. For Rousseau as for contemporary Latin American authors who use vampirism in their narratives, the vampire image provides "a vivid means of symbolizing modes of mutual dependence in society which were not benign . . . but benighted, parasitic and grotesque--a master-slave dialectic, with teeth" (Frayling 34). Based on the Peruvian dictatorship of Oscar Benavides, Manuel Bedoya's 1939 novel El general Bebevidas. Monstruo de América draws history into the realm of fiction as Stoker did in Dracula, but with the difference that the sexuality of the persons exploited by the tyrannical regime of Bebevidas explicitly suffers: Luis González and Julia de Solonio struggle to maintain their affair, itself a hybrid of Julia's divorce-by-death and Luis's undying loyalty to fighting the dictatorship.

There is very little consensus about what the vampire is, does, or looks like, however, and no interpretation seems to be incorrect, but many of the interpretations of the vampire figure in contemporary literature and film are responses to social pressures like those Rousseau indicated in the late eighteenth century. Classifying the vampire is nonetheless difficult because of the multitude of variations: "es tan difícil dar una descripción exacta [de los vampiros] por la variedad de leyendas orales y reales" (Gordon, El gran libro . . . 199) that exist about the origins or features of the vampire, but Latin American fiction pulls together already-established traditions (Bram Stoker is a popular source) that merge with autonomous aspects of Latin American culture to allow for the vocalization of the marginalized discourses of sexuality.

A common feature that authors tend to highlight about the vampire is its mysterious, perilous, and yet attractive sexual behavior; James Twitchell sums this idea up, revealing the strong, sensual potential found in vampires: "on the one hand, the vampire is bad, sucking what he should not be sucking, being sexual where he should not be; yet it is all somehow very alluring" (Twitchell, "The Vampire Myth" 87). The vampire provides many appealing traits as a literary character, but "although the vampire takes from his victim to feed his hunger, it is as if he is satisfying a hunger in his audience--a hunger for sexuality and sensuality, a desire to live forever . . . , a yearning to be both empowered and powerless and thus completely

without any responsibility for one's own actions" (Dresser 168), free to do as it pleases, especially when it comes to sexuality. The hesitation between fear and safety is a common reaction to the vampire figure: "Worship or identification, pity or revulsion? The long life of the vampire idea resides in just such various possibilities" (Dyer, "Dracula and Desire" 10) that continue with each interpretation. Twitchell points to the active involvement (conscious or not) of the reader/observer in relation to the vampire story, one aspect that Latin American authors incorporate into their vampire tales through the exploration of sexuality via innovative forms of narrative such as newspaper reports, first-person testimonies, and taped interviews.

The vampire reveals more about sexual behavior than extended life: "they have supernatural power and they are sexier than just about anyone around. They also force us to look into certain mirrors of reality that we normally avoid" (Mathews 74). Compared with other popular horror figures such as the Frankenstein monster, the Wolf-Man, or the Zombie, the vampire attracts precisely because it is charming: "It is the subtle, suggestive, disturbing appeal of the vampire that makes of the Dracula legend a very different fantasy from . . . that of the werewolf or the golem . . . whose grotesque physical appearance is sheerly repugnant and could never be considered as 'seductive'" (Oates 505, emphasis in original). Not all believe, however, including Stoker that the vampire is sexually alluring. In Stoker's novel, Count Dracula has "breath that smelled like a charnel house, lice-

infected hair, pointed ears, a thin nose, sharp teeth, hairy palms, and long and pointed nails" (Guiley 64). In Manuel Mujica Lainez's 1967 Crónicas reales, for example, the vampire Zappo has a green tint to his skin, a feature that makes him stand out as not sexually appealing to the reader, but the object of desire for Miss Godiva Brandy.

The preoccupation about sexuality in Latin American novels is expressed through the vampire figure but rarely is the vampire's past examined in these novels as it is in Stoker's. The exception is Mujica's novel which describes Zappo as a descendant of Benno von Orbs, a Gilles de Rais-type figure whose abhorrent sexuality included the molestation of children in and around the Castle Wurzburg. As Mujica's and Stoker's novels demonstrate, the legend of the vampire extends back into the centuries before modern civilizations had been formed; it is not a contemporary phenomenon even though "Most twentieth-century vampire literature draws directly upon Stoker" (Holte 253) whose 1897 work is considered to be the most common depiction of the vampire; the texts in this dissertation borrow many aspects of the vampire from Stoker's novel as a point of departure in order to incorporate national concerns about the expression of sexuality.

As it is depicted in literature, the vampire nevertheless reflects the unpredictable aspect of human conduct, "a metaphor for the dark side of human emotions and behavior" (Holte 261). "Believing in supernatural troublemakers is a way to cope with the ups and downs of daily life,

particularly the downs" (Dresser 55). As times progressed, so did the desire to know more about the mysteries of human existence and death, and in literature the vampire becomes a creature capable of expressing possible interpretations of unfamiliar realms such as death and dying as well as incest or "different" sexuality: "The steadily intensifying interest in mysteries of life, death, and immortality gave the vampire motif a felicitous welcome . . . " (Carter, "An Anatomy . . . " 23) into literature of the early nineteenth century and beyond.

The vampire is continually changing in response to diverse social, cultural, and political events that help shape within a culture its popular forms of literature. Bram Stoker altered what he learned about the vampire to make his character suitable for his Victorian audience; the result was the syncretic vampire of contemporary times that combines a bit of ancient times: "Stoker took elements, combined and transformed these ideas, then embellished and personified them in Count Dracula. He [Stoker] made changes which have had long-lasting effects" (Dresser 112). Likewise in Latin American narrative fiction, vampires often appear as forms that "are not mere conveyors of messages but meeting points of often contradictory ways of remembering and interpreting" (Rowe and Schelling 9).

Works that do not follow Stoker's novel are by no means inferior interpretations of the vampire. This dissertation supports how "Vampire fiction after [Bram] Stoker has either followed his pattern, self-consciously

departed from it, or used pieces of it in weaving new patterns" (Carter, "An Anatomy . . . " 32). Luis Zapata's novel Las aventuras, desventuras y sueños de Adonis García, el vampiro de la Colonia Roma (1979) comes closest to resembling Stoker's utilization of extraliterary forms to tell the vampire story. Through the use of the tape recorder, Zapata's novel documents a period of time in the life of a gay prostitute in Mexico City. However, Zapata's novel diverges drastically from Stoker in the exaltation of homosexuality of the main character, Adonis, who also narrates his story, a liberty not enjoyed by Count Dracula who is attracted to women but constantly deals with men in the novel.

Latin American novels that copy Stoker are limited. Each of the novels examined in this dissertation develops one aspect that Stoker himself adapted but never fully explored within his novel Dracula, vampirism as a menacing but curious sexuality. It must be remembered that Stoker turned the historical character Vlad Tepes into the same monster that he was as ruler of Wallachia in the fifteenth century but added the dimension of an unruly sexuality, thus incorporating his (Stoker's) own experiences, fears, and possible dreams as a member of Victorian society: "[the vampire] Dracula is an idea, a concept full of fantasies and wonders, beyond the reaches of darkness and imagination" (Carter, "An Anatomy . . . " 27) that Stoker as a mortal being magnifies through a literary exploration of sexuality. However silently or non-textually Count Dracula's sexual proclivities develop,

the main apprehension in Stoker's novel is "an equivocation about the relationship between desire and gender . . . [that] repeats, with a monstrous difference, a pivotal anxiety of late Victorian culture" (Craft 108). Instead of praise sexuality in all its forms like Zapata does in Las aventuras . . . , Stoker's novel upholds what Foucault identifies as the modus operandi of his time regarding deviant sexual behavior: "Breaking the rules of [heterosexual] marriage or seeking strange [sexual] pleasures brought an equal measure of condemnation" (Foucault, The History . . . 38).

Another twentieth-century Colombian novel parallels as well as deviates from Stoker's novel in a successful way. Stoker employed the technique of popular media forms to tell about Count Dracula: newspaper articles, phonograph recordings, personal letters, diary entries, and travel information all convey knowledge about the vampire to the reader. The work El vampiro (1956) by the Colombian writer José Abimael Pinzón begins with the newspaper report of a mysterious murder that has been associated with a vampire: the killer molests the victims, drinks their blood, and writes the word "vampiro" (vampire) on their corpses. The novel traces the successful attempt to discover and eliminate the menace from Bucaramangan society, and the close association with writing and journalistic reporting allows the novel to be a wider critique of La Violencia, the eruption of street violence in Bogotá in the 1940s. This novel demonstrates the precarious position of newspaper reporting of events such as a vampire/killer who not only murders

his male victims but has sex with them before their death, a straightforward confession of the hypocrisy of the times.

The acceptability of the contemporary vampire story should not "be a matter of how closely a given work follows Stoker's text, but instead . . . how effective it is on its own terms as an extrapolation from a set of material that Stoker himself co-opted but didn't always make the best of" (Newman 12). Writers of contemporary Latin American narrative fiction change the vampire myth by focusing on "the tormented humanization of the vampire, which reverses the emphasis on the monstrous in texts like Dracula" (Glover 138) and inserts a vampire who is human. With the exception of the Chilean author Rafael Maluenda's novel Vampiro de trapo (1958), in which the doll Polidoro slowly possesses its owner, vampirism in the Latin American novels examined in this dissertation occurs between human beings for whom sexual aggressivity is part of their existence. The reader may often forget about the vampire and read for the effect, but the imposing differences of interpretation and analysis continue to recreate the vampire figure in many ways: "In our demented pop culture, the question is no longer what vampires do to us, but what are we doing to them: just who is sucking the life out of whom?" (Mathews 74).

The six authors whose works appear in the dissertation have different nationalities yet develop vampire figures in three similar ways: each of the narratives carries the word "vampire" in the title or it immediately appears in

the text, the principal arena of activity within each of the six novels is an out-of-control sexuality to which the vampire figure is tied, and the confession is the primary narrative device that narrates the story. In addition to an overview of the vampire figure in Latin American literature, chapter two looks at a novel by the Honduran writer Froylán Turcios (1872-1943), who "fue uno de los escritores americanos más conocidos de su tiempo, y de los más connotados de Hispanoamérica" (Arita Palomo 227) even though his novel El vampiro (1910) remains relatively obscure within the study of contemporary Latin American narrative. His literary works include poetry, journalism as well as novels; he was an author who "incursionó en todos los géneros literarios y fue además un exquisito antólogo" (Arita Palomo 27) yet appears infrequently in histories of Latin American literature. On August 1, 1901, Turcios founded the Revista nueva, the first Modernist publication "que apareció en Honduras y quizás en Centro América" (Arita Palomo 33). In 1905 "dio vida a su revista 'Esfinge' . . . de dimensión invalorable" (Cáceres Lara 66). Between 1912 and 1915 his literary production reached a high point and this corresponded with "un gran florecimiento cultural . . . " (Arita Palomo 34) in Honduras. In 1924, Turcios began the periodical Boletín de la defensa nacional in which was the attempt to "solicitar la colaboración de todos los hondureños que estaban en Tegucigalpa y que podían usar la pluma para la defensa de los intereses nacionales" (Cáceres Lara 68) against the recent American invasion.

El vampiro is a tragic love story primarily about a priest-vampire who sexually victimizes an upper-class adolescent female who is in love with her cousin, Rogerio. The secondary feature of this modernista novel is incest, a marginal but equally strong voice of alternate sexuality of early twentieth-century Central America. David M. Halperin defines "queer" as anything that is in opposition to the norm, "a positionality that is not restricted to lesbians and gay men but is in fact available to anyone who is or who feels marginalized because of her or his sexual practices" (62). Turcios' novel then, as a modernista text, minimalizes Rogerio and Luz's relationship but accentuates the vampirism of Padre Félix both as "queer" voices of sexuality because "Modernismo may be said to be the founding moment of Spanish American literary queerness, inasmuch as an 'against the grain,' often willful [sexual] marginality comes to be a part, if not the central part, of the new aesthetic" (Montero 95) of the modern era.

This vampire figure reflects the tendency in Turcios to place "el amor y la muerte . . . en una íntima armonización, como dos notas del mismo canto . . . " that is a crucial combination in the vampire myth as well. Turcios' "handsomely written gothic tale" reflects "a widespread tendency toward escapist writing in Central American countries . . . " (Prieto 511) even though the Latin American Modernist writers "were able to assimilate successfully, for the first time, the techniques of the past that they admired and the currents of their own times" (Davison 22). But as Turcios' novel

demonstrates, Latin American modernista writers are careful not to voice too decidedly aspects of personal lives that do not fit the "mainstream" such as the fatal sexuality that Padre Félix directs toward Luz as well as the incestuous relationship between Rogerio Mendoza and Luz. In effect, El vampiro's depiction of incest shows that Latin American modernism not only "assimilate[s]" respected literary trends and techniques but "translates lives (at least some lives) into an acceptable cultural script [and] feels it must erase marks of a deviance by which . . . they [the authors] themselves fear to be judged" (Molloy, "Too Wilde . . . " 196). The first-person narrative structure of the novel strikes the reader from the first sentence as a memory or recollection of a past time: "Nací en La Antigua, cuando la mágica ciudad del Recuerdo conservaba, mejor que ahora, su recóndito prestigio legendario" (Turcios, El vampiro 5). The continual struggle of Rogerio as well as others around him to agree on the correct social and political course for Honduras as well as Central America creates a space in which to develop an argument for and against the unique or "queer" sexuality that underlies the characters' discussions of the future of Honduras.

The Peruvian Manuel Bedoya Lerzundi (1888-1942) has written many works, and he is perhaps "el más fecundo autor de novelas del Perú, aunque no las mejores por su calidad" (Arriola Grande 104). In addition to his novel about the vampire Bebevidas, examined in chapter three, he had published La

señorita Carlota in 1915 in which Carlota becomes a vampire and commits suicide (Yépez Miranda 228).

During his Chilean exile he published in Madrid El tirano Bebevidas, Monstruo de América, in 1939. This work is written against the regime of General Oscar Benavides "a quien [Bedoya] hace comparecer como una especie de ogro moderno que se nutre con sangre de niños" (Arriola Grande 106), a faithful repetition of the blood motif of the vampire. As in Bram Stoker's novel Dracula, the presence of the vampire Bebevidas "is restricted to a relatively few paramount scenes and episodes, a technique which enhances the aura of dread and mystery surrounding" the vampire (Klenman Babener 140). As a way to denounce a political regime, Bedoya utilizes the paraliterary use of the pamphlet used by German printers in the fifteenth century to recount the horrific stories of Vlad the Impaler, the Romanian prince who impaled his war victims with spikes. Bedoya reflects this use of other "panfletarios políticos, agriamente enderezados a censurar al conservadorismo peruano y sus procedimientos . . . " (Enciclopedia . . . 271). Others of Bedoya's works like this are El otro Caín, El otro Abel, La bestia roja, and La argolla negra. After the assassination of Sánchez Cerro in April of 1933, the General Oscar R. Benavides "would dominate Peruvian civil-military affairs from Sánchez Cerro's death until the end of the decade" and the APRA, under Víctor Raúl Haya de la Torre, "would combat Benavides in the same way as they struggled against Sánchez Cerro: by subverting

army and navy personnel in their efforts to seize political power" (Masterson 41). One of the final scenes in El general Bebevidas . . . is an Inquisition-like interrogation of three government officials of Bebevidas' regime by those of the Partido.

The tyrant of this novel is a monster who feeds off young boys' blood in order to remedy an illness. As the regime of Bebevidas maintains itself throughout the novel as a continual presence, the efforts of the Partido stumble along. The shaky efforts of the Partido to undermine Bebevidas' forces parallel the unstable relationships of several of the party's supporters. As the novel closes the power of Bebevidas remains unequalled as many of the Partido are either shipped off to concentration camps or exiled by his military forces. Luis González and Julia (de) Solonio, the two protagonists of the novel, produce a child together out of wedlock whose future under the continuing regime is uncertain.

Other characters in Bedoya's novel reveal the extent to which unstable human sexuality can be a smaller-scale reflection of the uneasiness and instability of larger discourses of power attempting to come to terms with disparate and sometimes unreconciliable elements. In the novels by Turcios and Pinzón, sexual/relational practices that stray from the heterosexual norm (incest and homosexuality, respectively) appear as retaliations against authority; in Turcios' novel Padre Félix prohibits Luz and Rogerio from sleeping next to each other in the same room, they are separated, and their

relationship progresses--until Luz's death by the vampire-priest. The juxtaposition of Catholic church mandates (Padre Félix) and reprisals against such established authority (Luz and Rogerio are physically intimate as cousins) provide a parallel "vampire against victim" motif that materializes in the text as a discursive struggle. Bedoya's novel upholds a precarious heterosexuality as well: of all the sexual relations between men and women presented in the novel, only that of Luis and Julia produce anything that continues. This novel places the homosexuality of the vampire-tyrant Bebevidas alongside the unsuccessful heterosexualities of those of the Partido in a struggle not so much for agreement but for control.

José Abimael Pinzón published in 1956 El vampiro. Novela. Despite its many typographical errors and a complicated plot development, this Latin American novel examined in chapter four comes closest to producing a representation of the vampire figure that crosses boundaries of popular media. Most notable in Pinzón's novel is the use of constant cross-references to an actual event that occurred in Bucaramanga, Colombia, during the years of La Violencia, a period of intense intra-national fighting beginning in 1947. The author's consistently inserted commentaries on newspaper journalism as a form of communication within society argue for and against what is "acceptable" reading for the public while providing a double discourse on what can result from within an atmosphere of political and social violence: the unbridled sexuality that sensationalist journalism

exploits. Perhaps the most curious aspect, however, of this novel are the three murders of young boy prostitutes by the "vampiro" (vampire) Francisco Gáscaro: he rapes the boys and writes on their (dead?) bodies various markings, one of which is the word "vampiro."

The three boys' bodies onto which Gáscaro inscribes the word "vampiro" (as well as other "signs" or marks not identified by the text) not only provide the text, or object of discourse, that is central to this novel about prostitution but they also expose him as the criminal, as an identified or marked/marking person who has committed a crime. At the close of the novel, Gáscaro is led into a trap set up by legal and medical authorities (the "offical" discourse that develops momentum during novel), captured, and successfully imprisoned. The last paragraph of the novel reveals an inconsistency about the case, specifically, that the presiding judge sentenced the wrong person: "para salvar el propio honor y la memoria del hermano extinto, el Juez Penal Superior había cometido también el crimen de condenar a UN INOCENTE" (Pinzón 303). Given the fact that he was caught/subjected to the discursive power of the law as a molester of boys, Gáscaro's possible innocence as an "unnmarked" individual (not labelled as a homosexual) is improbable within a ficitional framework that attempts to argue for heterosexuality as the norm. Gáscaro's writing on the boys' bodies betrays and ultimately convicts him of sodomy, an act that goes against/is opposite from heterosexual acts.

Gáscaro's homophobic act of killing gay youths backfires and marks him as the criminal; his "texts" (the three boys' bodies) uphold heterosexuality and condemn homosexuality since someone as evil as Gáscaro could not do such a thing under "normal" conditions. Thus, in a fashion that David Halperin notes as one of the salient points of Foucault's History of Sexuality, Volume One (and much of Foucault's work as a critic), the "newly" inscribed/marked bodies/texts exist in opposition to an already-established "text," or heterosexuality; the bodies serve "not as a means of denominating a real or determinate class of persons but as a means of delimiting and defining--by negation and opposition--the unmarked term" (Halperin 44), or heterosexual sex as correct within a novel that exposes many kinds of sexual activity as deviations from heterosexuality in need of examination and control.

Chapter five looks at a narrative fiction of Rafael Maluenda Labarca (Chile, 1885-1963), Vampiro de trapo (1958). It is possible to apply "la fábula de Maluenda [en Vampiro de trapo] a otros terrenos . . . , por ejemplo en la vida política, donde no faltan aquellos sujetos a quienes, por algún tiempo, se entienden como meros ecos de una personalidad superior . . . " (Silva Castro, "Rafael Maluenda . . . " 311). This is in reference to the control that the doll Polidoro has over the ventriloquist Máximo Luján and his unsuccessful attempts to start a relationship with Carmen Barton. During the novel the apparent cause of the fatal link between Polidoro and Luján is

never explained yet the novel's dialogue presents some possible explanations, including psychoanalytical reasoning provided by Dr. Mendizani to whom Luján turns for professional help/advice regarding Polidoro, another confessional relationship that helps to draw sexuality out of Luján[8].

The doll's name is no doubt an echo of John Polidori, the author of the first vampire narrative in literature who was accused of stealing Lord Byron's idea of the story "The Vampyre," first published in 1816. Before looking at the doll Polidoro as a vampire figure, this chapter first examines the debate surrounding the authenticity of the first vampire story's authorship that inevitably brings up the question of authority and presence with regard to the vampire story in Maluenda's novel.

Chapter six looks at one chapter from Crónicas reales (1967), a novel by Manuel Mujica Lainez that resembles both an offical history (relación or chronicle) and a personal confession to an authority figure. The source of the twelve chronicles are the published reports by the deceased historian of the von Orbs family who claims to have seen "con sus propios ojos a los espectros de los fallecidos moradores del Palacio [Heraclida], andando por sus salas, claustros y pasajes" (Mujica Lainez 329), similar to the New World discoverers who wrote down what they saw "with their own eyes" as well as the fifteenth-century accounts about the source of Stoker's Count

[8] Foucault mentions the "medicalization" of sexuality similar here: "Spoken in time, to the proper party, and by the person who was both the bearer of it and the one responsible for it, the truth [about sexuality] healed" (The History... 67).

Dracula, Vlad Tepes, that "appeared in the reports of official chroniclers, diplomats, and travelers . . . in a great number of languages . . . obviously written by independent observers or commentators . . . " (McNally and Florescu 86, my emphasis) who were seeking compensation for their writings. In the case of Mujica's novel, the division between the narrator of the twelve chronicles and the source of the von Orbs family history is distinguished by distanced respect rather than monetary pursuits: "[el Dr. Dimitri Feodorovitch Maveroff] insistía en que si alguien merecía reemplazarlo en el sitial mullido y austero, ese alguien éramos nosotros, y fijamos aquí sus palabras generosas . . . " (Mujica Lainez 296) to guarantee or at least facilitate the desired appointment of future historian of the kingdom.

Manuel Mujica Lainez (1910-1984) has "more than a dozen books to his credit as well as six or more literary prizes, both national and international" (Schanzer, "The Four Hundred Years . . . " 65). His writings have close connections with aspects of human existence even though many of his narratives take place in locales that have aspects of fantastic and far-off places. When Jonathan Harker first ventures into Transylvania, he records his impressions as one who is observing a never-seen-before place. The actions and episodes of the von Orbs family in Crónicas reales (1967) "revelan actitudes ridículas, fallas, debilidades y simulaciones, ingredientes todo de la naturaleza humana" (Cruz 139) even though they occur within the kingdom of Hércules I and his descendants, a place that is supposedly

located near the Black Forest. As the royal family progesses through the centuries, the lineage becomes tainted with different blood such as that of the vicious murderer Benno von Orbs, one of the direct ancestors of Zappo, the vampire of chapter ten. Destructive time exists in other works of his beside Crónicas reales such as Bomarzo (1962) and El unicornio (1965), works that have "rasgos que ya había [sic] aparecido en los destinos americanos de Mujica Lainez, como si la historia universal se fuera ordenando en círculos que se reiteran constantemente" (Ghiano 94). But similar to some of his earlier works (Aquí vivieron [1949] and Misteriosa Buenos Aires [1951]), the action in Crónicas reales "transcurre en un mismo sitio . . . y se desarrolla a través de centurias" (Cruz 137). Not only does Mujica Lainez offer a vampire figure in Chapter Ten of Crónicas reales that is worthy of examination, he also links present with past through the structure of the von Orbs family whose descendants unsuccessfully attempt to keep their royal blood untainted despite their belief that their family has remained free of "outside" blood. Mujica's novel combines contemporary methods of testimony or confession with age-old concerns such as heredity and family honor in twelve chronicles of the human experience. In Crónicas reales, the author "cuenta esencialmente la historia de la humanidad . . . con tanta imparcialidad" (Revol 218, emphasis in original) that does not exist in Stoker's structured and highly dictated novel.

Luis Zapata (1951-) has an extensive literary record similar to the previous five authors. He has written six novels, one of which was made into a movie and another into a play, and a collection of stories. El vampiro de la colonia Roma was published in Mexico in 1979, and translated into English in 1981 by the Gay Sunshine Press of San Francisco, a translation that closely follows the original use of spaces instead of punctuation marks as well as the lack of capitalization. The novel won the Grijalbo Prize for literature but was banned in London for being too obscene.

In his work, Zapata delves into an area that had previously not been explored in Mexican literature: he utilizes "the extension of the antiestablishment and countercultural principles of onda writing to include the unabashed treatment of homosexual identity . . . " (Foster, Gay and Lesbian . . . 38). Zapata directly addresses the social issue of a marginal group "to portray unflinchingly the wrenching conflicts of human [homosexual] relationships" (Foster, Gay and Lesbian . . . 38) that are determined (and undermined) by strict heterosexual roles in Mexican society such as husband and wife. As Zapata makes use of characteristically "Onda" writing techniques (throughout the novel there are references to advertising, movies, and television), the use of homosexuality as the principal discourse in Adonis García's taped monologues subverts the paradigm of heterosexual marriage from the first page. For example, Adonis begins the novel telling about his family but does not base his actions on those of his

mother and father because he is unsure as to their status as a married couple. Adonis never inquired about their relationship as a couple and so it remained a silent component in his life that he assumed was the same for every male-female couple: "nunca se los pregunté yo creo que nomás estaban casados por lo civil . . . toda la gente se casa por la iglesia y que tenía tres hijos que no lo querían . . . " (Zapata, Las aventuras . . . 16). In a sense, his abundant sexuality is in opposition to the married but short relationship of his parents, an unstable and questionable foundation on which to base his life and his future relationships as a picaresque character: "If marriage is going to be the pícaro's social contract, that contract winds up being as unreliable a text as the pícaro himself and the life that he . . . writes" (González Echevarría 58).

Luis Zapata's novel presents a "narrative" that does not have capitalization, punctuation, or chapters (each section is a tape from the casette-recorded conversation between Adonis and the unidentified interlocutor), a product of the onda generation in Mexican literature. The main character Adonis is a marginal being because of his status as a gay male prostitute (although vampirism is depicted figuratively in this narrative, the novel refers to him as a "vampire") in a heterosexual society yet Zapata respects him and allows him to "crecer y vivir por sí mismo, sin mediaciones ni explicaciones" (Blanco 173), unlike Count Dracula who is continually scrutinized by those who do not (and will not) understand him. Adonis is

free from constant analysis and allowed to live and describe his life as he sees it. He uses a linguistic code that goes against established forms of speech and narration; the note from the author at the very beginning of the novel indicates that "la novela exige una credibilidad fonética que se opone a las convenciones del lenguaje escrito" (Blanco 173, emphasis in original). This demanding novel is a refreshing reality for a vampire whose literary descendants had been subjected to "an aggregate of notions aimed at securing the right to life for a small minority of the world's population" (Case 4), the heterosexuals.

This chapter suggests that Zapata refers to Michel Foucault's idea of an alternative sexual discourse (homosexuality) that appears from inside a prohibitive discursive framework (heterosexuality) excluding deviation and intolerant of sexual difference in order to subvert it through language. The lack of capitalization or punctuation in the novel as well as large spaces between the words parallel how discursive laws, prohibitions, and restrictions do not deter Adonis from literally advancing to a better living condition while having fun telling the reader about it. For example, on tape three Adonis uninhibitedly describes how he and eight friends are stopped by the highway police and end up having sex with the policemen: "nomás te digo que los cuates esos [los policías] se portaron a la altura mamaron vergas prestaron nalgas y picaron como nunca en su vida habían picado" (Zapata, Las aventuras . . . 87). On tape five, Adonis relates how he spends

time in jail and upon his release a guard strongly suggests he change his lifestyle. Clearly defiant, Adonis responds in reference to the tape (cinta) and not to the guard's observation about his life (vida): "Mejor cámbiarla [sic], ¿no?" (Zapata, Las aventuras . . . 159). Appearing from within the (predominantly) heterosexual tradition of Mexican narrative, Zapata's novel "makes use of what is considered [an] outrageous or scandalous [sexuality] in order to provide a refracted image of the alienation of a hypocritical social value system" (Foster, Rev. of . . . 91), thus using reality as the starting point for a scathing attack against and penetration within the established way of looking at things, primarily the established conventions of heterosexuality.

CHAPTER 2

THE BEGINNINGS OF THE VAMPIRE IN LATIN AMERICAN NARRATIVE; EL VAMPIRO BY FROYLÁN TURCIOS

Most contemporary vampire stories carry the indelible stamp of Bram Stoker's 1897 work Dracula. As he searches for the vampire Horacio, the narrator of Horacio: la logia del vampiro, the 1992 Mexican novel by Alfonso López Rodríguez, laments that "no podía dejar de pensar en todas las novelas de terror que había leído en mi primera juventud, sobre todo en Drácula, y de pronto me la [sic] imaginé, saliendo por las noches de su tumba a la búsqueda de sangre fresca para saciar su inagotable sed" (López Rodríguez 50). This example shows how rising up from the dead and searching for blood, only two parts of the vampire myth, endure over time and across language barriers.

Not all authors of contemporary vampire stories incorporate the same aspects of the vampire myth, however. For example, Manuel Bedoya's character General Bebevidas drinks blood as an antidote to an uncureable disease, similar to the story of the "blood Countess" Elizabeth Bathory, another "version" of the vampire myth: "sólo bebiendo sangre pura de jóvenes inocentes, lograría aliviar el suplicio de su hedionda enfermedad" (Bedoya, El general . . . 16). Alain Silver and James Ursini give an account

of the female vampire figure aluded to above: "For ten years, from 1600 to 1610, Countess Bathory, with the help of her household servants, slaughtered and 'milked' countless young virgins . . . " believing that their blood had cleansing abilities (Silver and Ursini 29). The vampire-like doll in Rafael Maluenda's novel Vampiro de trapo is named Polidoro, a alteration of the name Polidori, the British author of the first vampire story published which "caused such a sensation in Europe that it inspired a sequel of poems, stories, and plays for the next several decades" (Silver and Ursini 49), an important text in the evolution of the vampire myth.

Before the appearance of the novel Dracula at the end of the nineteenth century, many Latin American authors had already developed stories using elements from many sources of vampire lore that do not necessarily involve a physical vampire figure. Significant contributions from Latin America comprise a crucial part of the tradition of world vampire literature and do not always follow the image of the vampire in Bram Stoker's novel Dracula (1897). The first vampire stories in Latin American literature are important interpretations of the vampire myth, and their appearance before Stoker's novel points to the timeless and polymorphic nature of the myth.

The vampire tradition in Latin American literature starts in the early nineteenth century with two poems, one of which is a translation of a

German work by Johann Wolfgang von Goethe and the other an interpretation of the same work. This early poetry initiates a long Latin American tradition of the vampire and vampirism in short stories, novels, poetry, and films which demonstrates how the vampire myth continues to evolve and does not remain restricted to certain behaviors or descriptions nor does it remain confined to the English language. In these early Latin American texts, vampirism is represented as strong, eternal love, a non-corporeal force that leads the protagonists to transgress limits of existence and search for a union incapable of existing while alive. Even though he attributes Heredia's and Echeverría's textual source to Goethe's ballad "The Bride of Corinth" (Aldridge 145), A. Owen Aldridge does not mention that as vampirism enters Latin American literature in the early nineteenth century, it adapts to features of vampirism already developed by authors from different countries and also adds new dimensions.

An important aspect of vampirism is the element of eternal, transgressive, but dangerous love as Goethe, Heredia, and Echeverría develop in their works. Christopher Craft refers to this type of vampirism as it "both expresses and distorts an originally sexual energy" (107) between lovers separated by death. The central element in Goethe's ballad "Bride of Corinth" (1797) is hazardous love as the poem "establece un dramático conflicto entre la repercusión social y los instintos sexuales" (Gordon, El gran libro . . . 186) of the lovers, determined to be together beyond the confines of death.

Because physical love is such a pervasive element in these early texts, there is no need to develop (or borrow) vampirism in a physical form; in his translation of Goethe's poem "Heredia nowhere mentions vampires or related creatures, but his poem belongs to the mainstream of vampire literature" (Aldridge 149) because he includes the same force provided by Goethe: vampiristic love. In Goethe, Heredia, Echeverría as well as in later twentieth-century Latin American narratives, vampirism is a controlling, consummating force, an "interfusion of sexual desire and the fear that the moment of erotic fulfillment may occasion the erasure of the conventional and integral self" (Craft 107) as love brings together those whose boundaries are established and supposed to be maintained but are crossed.

The first Latin American text to include this type of vampirism is José María Heredia's "La novia de Corinto," a translation of Johann Wolfgang von Goethe's 1797 poem "Die Braut von Korinth" (The Bride of Corinth). Heredia's translation appeared in October of 1829 in a journal called Miscelánea (Heredia 338), and attests to the early appearance of foreign vampire literature in Latin America and how its interpretation involved slight but not drastic modifications of other sources. For Heredia, the female lover is not a blood-drinking vampire taking away her lover's life as Goethe had developed her. Instead of losing his life, the male protagonist in Heredia's poem shall regain it "as long as he shall be united with her" (Aldridge 148) and their love can exist, for as the poem tells the reader, "Love still burns,

though buried under clay" (Goethe 143). By using references to pale skin, Heredia only insinuates a vampire figure; by contrast, "in Goethe's poem the maiden clearly reveals that she is a vampire, depending on the blood of her lover for sustenance" (Aldridge 148). The vampire figures in Esteban Echeverría's poem "Elvira, o la novia del Plata" are also deviations from what Goethe had established, not blood-suckers but demons and ghouls who appear to feverish Lisardo, deeply empassioned by Elvira.

In Goethe's poem, a dead girl returns from her grave to be with the young man who is temporarily staying at the house of the girl's parents. While alive, "her fanatically religious mother refuses to let her marry the man she loves, so she returns to him as a vampire—with death acting as a catalytic release from the sublimation of the living" (Silver and Ursini 22-23). The love she was denied by her religiously zealous mother while alive brings her back from the dead. In Goethe's poem, the traveling man asks her when they first meet why she is so pallid, but Heredia modifies what Goethe had expressed. In Goethe's version, the young Athenian asks "Why are you so pale? / Sweet, now let us hail / The joyous gods, their gifts with appetite!" (Goethe 136-37), referring to her lack of color as typical of a corpse. Heredia mentions emotions rather than her lack of skin color: " . . . ¿Por qué aterrada / Te demudas así¿ ?No eres la esposa / Que me destina el Cielo? Ven, ¡oh amada! / No te alejes de mí: ven a mi seno . . . " (Heredia 335). Despite the young man's strong desire to be her lover, the girl warns

him that she is not what he thinks she is: " . . . mas si tocaras / En desnudez mis miembros, temblarías / Al ver lo que te cubre aqueste velo. / Blanda cual nieve, y como nieve yerta / Es la infeliz que quieres por esposa" (Heredia 336). But he disobeys her, unable to abide by her command: "No! By this flame I swear between us burning, / Fanned by Hymen, lost thou shalt not be!" (Goethe 137).

She comes back from the dead seeking what she was deprived of while alive, and in Goethe's poem she states that what she has done with him she will do to others until she is satisfied, that is, removing blood from her lover (and others) to survive: "And I have sucked the lifeblood from his heart. / If he dies, I will / Find me others, still / With my fury tear young folk apart" (Goethe 143). Heredia is not as graphic in his translation. In fact, vampirism in this poem does not involve bloodsucking at all but rather undying love: as the un-dead female tells her suitor, "Tú poco vivirás, esposo mío. / De nuestro amor recíproco las prendas / Nos ligan ya con vínculos eternos. / Tu infausta unión a la hija del sepulcro / A vejez prematura te condena . . . " (Heredia 338). In his translation, Heredia subtly repeats one aspect of vampirism found in Goethe's version, pale and cold skin, but directly emphasizes the emotional strength of love as an eternal, vampiristic force that will kill her lover: "Y yo he salido yerta de la tumba / A reclamar mi bien, amar mi amante, / Y sellar nuestra unión <u>en otro mundo</u>" (Heredia 338, my emphasis).

The next Latin American text with a similar feature is Esteban Echeverría's poem "Elvira, o la novia del Plata" which first appeared in September of 1832. Vampires in this poem appear in Stanza 10, "one of the most complete monster catalogues in world poetry" (Aldridge 149). According to Echeverría in this poem, vampires are creatures "Que en la tenebrosa noche / Dejan sus sepulcros yertos . . . " (Echeverría, La cautiva . . . 162), not those who suck blood and live off others; Echeverría labels this group as "Hienas, Sanguales y Lamias" (Echeverria, La cautiva . . . 162). For Echeverría, then, vampires may not always suck blood, indicating a broad knowledge of the vampire legend and, like Heredia, a deviation from what Goethe had established. In this sense, "Echeverría, que poco leía a los poetas americanos, demuestra conocer la obra del [poeta] cubano" (Caillet-Bois 102), Heredia.

According to one source, this poem first appeard anonymously (Echeverría, Páginas literarias . . . 174). It is dedicated to Don José María Fonseca and carries an epigraph consisting of two short lines, one by the Spanish poet/playwright Moratín and another by the British poet William Wordsworth that combines love and death into the fatal pattern of the poem: "This said that some have died for love." In the poem by Echeverría the animated corpse of Elvira returns from the grave to reaffirm her love for Lisardo, and in twelve stanzas, Echeverría confirms love as a powerful but

destroying force that unites Lisardo with the undead Elvira, the tragic love story in Goethe's poem.

Esteban Echeverría's short piece "El matadero" (1871) is better known than "Elvira, o la novia del Plata" and demonstrates his apparent knowledge of traits of vampirism, in this case, the power of blood. The short story "El matadero" depicts the harshness and brutality of the dictatorship under Manuel Rosas whose regime inspired Echeverría to write the vivid account. The bloodiness of the slaughterhouse and Echeverría's description of the unitario's death are comparable to an example from Bram Stoker's novel Dracula in which a man drives a stake through the heart of a female vampire as she lies in her coffin: "He looked like a figure of Thor as his untrembling arm rose and fell, driving deeper and deeper the mercy-bearing stake, whilst the blood from the pierced heart welled and spurted up around it" (Stoker 222). Two scenes from "El matadero" display similar description. Matasiete displays his prowess with a knife as he kills a steer: " . . . con su enorme daga en mano, se la hundió al cabo hasta el puño en la garganta, mostrándola enseguida humeante y roja a los espectadores. Brotó un torrente de la herida, exhaló algunos bramidos roncos, vaciló y cayó el soberbio animal entre los gritos de la chusma . . . " (Echeverría, El matadero . . . 107). When Matasiete and his federales bring the young unitario back to the slaughterhouse, the young man's slow death is not unlike that of the steer or of Lucy Westenra, Stoker's female vampire: "inmediatamente quedó

atado en cruz y empezaron la obra de desnudarlo. Entonces un torrente de sangre brotó borbolloneando de la boca y las narices del joven, y extendiéndose empezó a caer a chorros por entrambos lados de la mesa" (Echeverria, El matadero . . . 113-14).

The presence of blood in many vampire stories indicates an inversion of the Christian ritual of communion as well as a reaffirmation of the power of vampirism. One critic sees a reflection of vampirism in the rite of the Eucharist: "The central sacrament of Christianity is wine drunk as blood . . . ; the most important icon of Christianity is a dead man who has eternal life" (Dyer, "Dracula and Desire" 10). According to another critic, in history as well as in the tradition of vampirism, "blood sacrifice appears to be almost universal, often employed as a means to acquire strength or power, and the sacrament of the Eucharist is based on the transfer of power throught the sharing of blood" (Holte 246). Both associations point to the livelihood of blood as a "saving" fluid for the good as well as the evil, the Christian as well as the vampire. The brutality of Esteban Echeverría's writings offers more than bloody scenery since its author "aprovecha la oportunidad para denunciar la alianza de la Iglesia con el régimen de Rosas . . . " (Franco 74), a similar ideological stance that Froylán Turcios assumes in El vampiro by combining the priest and the vampire into one character, Padre Félix, as a representative of the evils of the Catholic church as perceived by the narrator Rogerio de Mendoza.

Arturo Torres-Ríoseco points to a significant fact regarding Echeverría's poetic works by saying that they are "little more than imitations of Byron" (Torres-Ríoseco 66), but his texts are crucial critical contributions to Latin American literature, nonetheless: "La doctrina estética de Echeverría tenía, complicado con este afán de universalidad a la manera de Byron, un sentido social de aplicación americana que nunca perdió de vista . . . " (Caillet-Bois 104). It is important to note that George Gordon, otherwise known as Lord Byron, produced "the first extended vampire story" (Twitchell, Dreadful . . . 113) in English in 1819, when it appeared for the first time. His poem "Giaour" (1813) mentions vampires as well: "But first on earth, as Vampyre sent, / Thy corpse shall from its tomb be rent; / Then ghastly haunt thy native place, / And suck the blood of all thy race" (Twitchell, Dreadful . . . 311n6).

In Echeverría's 1832 poem, Elvira is not a vampire who sucks blood similar to Byron's Vampyre or to Count Dracula. The spirits in Echeverría's poem who feed on dead bodies are "Hienas, Sanguales y lamias . . . " (Echeverría, La cautiva . . . 162), the last group of which are female vampires "made famous by Keat's use of the subject in his dramatic [poem] 'Lamia' in the early 1800's" (Silver and Ursini 32). Echeverría interprets the timeless vampire myth by using what had already existed in literature about vampires: in his dedication of the poem, he states that the material used in his work is not new, especially in the literary traditions outside of Spain: "las

novedades introducidas en mi poema . . . no se hallará modelo ninguno en la poesía castellana, siendo su origen la poesía del siglo, la poesía romántica inglesa, francesa y alemana . . . " (Echeverría, Páginas literarias . . . 175).

Echeverría's poem presents love as a seductive, vampiristic force that Goethe had developed in his poetry. Unlike the lovers in Goethe and in Heredia, however, Elvira and Lisardo exchange passionate kisses and embraces while alive, drawn closer together with each encounter. In Stanza VII, "Hechizadas sus bocas se encontraron . . . " (Echeverría, La cautiva . . . 156) and their infatuation becomes enthralling and sparked by a balanced attraction: "Sus ardientes suspiros se mezclaban, / Y sus trémulos labios se abrasaban / En mutuo fuego . . . " (Echeverría, La cautiva . . . 157). After her fearful vision, Lisardo tells Elvira to be his forever, their souls united by rapturous love: "Nuestras almas, Elvira, abandonemos / Al júbilo, al placer, y a la alegría, / A los transportes del amor supremos: / Tuyo por siempre soy, y tú eres mía" (Echeverría, La cautiva . . . 161). They share the same fateful vision that ultimately separates them and which contains the truthful statement (repeated in Stanzas VII and X) about the meaning of this poem, "Este emblema del infierno: / 'El amor y la esperanza / No son sino un vano sueño'" (Echeverría, La cautiva . . . 163) of the living, but possible with death.

A brief review of the poem shows that Echeverría uses motifs that appear in later vampire stories as well, including Stoker's Dracula. In stanzas I through VII, the passion between Elvira and Lisardo grows. In stanza VII they pledge eternal love as Elvira tells Lisardo "Tuya seré triunfando de la muerte" (Echeverría, La cautiva . . . 159), but he is concerned about her apparent uneasiness over something which to Elvira is undefinable: "Yo no sé qué fantasma nos rodea / De infortunio y pesar, y nuestras glorias / Amaga devorar en un momento" (Echeverría, La cautiva . . . 159). In stanza VIII, Elvira recalls her vivid dream/vision in which a skeleton keeps two lovers apart by their hearts, causing them to fade away into nothing: "Tocólos luego: /Los corazones / Se marchitaron / Como la flor" (Echeverría, La cautiva . . . 160).

Stanza 10 is where Echeverría introduces the vampire figures. As Lisardo goes to sleep on a dark and stormy night, and as the clock strikes "la hora / Fatal de los espíritus malignos" (Echeverría, La cautiva . . . 162), he has a detailed vision/dream in which the participants are devils, ghosts, "Vampiros, gnomos y larvas" (Echeverría, La cautiva . . . 162). This is the first use of the word "vampire" within Latin American literature.

In the next stanza, Lisardo wakes with a fever that causes him to see Elvira at his door. She tells him she is dead, but that she still loves him: "Una ley fatal temprano / Ha congelado en mi cuerpo / La sangre que por ti

ardía, / Pero no ha helado mi afecto . . . " (Echeverría, La cautiva . . . 167). The lovers in Goethe's poem are similar, his life force uniting with her cold, lifeless corpse: "All his passion's flood / Warms her gelid blood . . . " (Goethe 139). Elvira is no longer human, and as she speaks to Lisardo, she tells him that her love for him will not die, echoing again the eternal love that has drawn her to his door: "Y cual sombra de la noche / A verte, Lisardo, vengo: / Mi alma a la tuya está unida, / A pesar del hado adverso . . . " (Echeverría, La cautiva . . . 167). The last stanza in the poem confirms Elvira's death with her funeral procession during which Lisardo throws himself onto her coffin and, "Exánime cayó en el duro suelo / Con pasmo de la triste comitiva" (Echeverría, La cautiva . . . 169), victimized by Elvira's love for him from beyond the grave.

Echeverría's character returns as the living dead, the principal feature of most vampire protagonists in literature and film. In addition to the vampires mentioned in Lisardo's nightmare, Echeverría provides a living corpse similar to Goethe's bride, returning after death to be with her lover. He also uses images that remain in vampire fiction and film for the next century and a half. Lisardo's dream/vision involves creatures in Hell "Que en la tenebrosa noche / Dejan sus sepulcros yertos . . . " (Echeverría, La cautiva . . . 162) and come to torment him; a vampire is a reanimated corpse that has returned from the grave. Lisardo notes how pale Elvira is when he sees her outside his door: "¿Por qué tan lánguida te hallas . . . ?" (Echeverría, La

cautiva . . . 166) and tells her that she is cold to the touch: "—Frío está, mi dulce amiga,/ Como la nieve tu cuerpo . . . " (Echeverría, La cautiva . . . 167). What for Elvira was a dream image is described as an actual entity coming to her at night: " . . . veo y siento / La imagen de fantasma tenebrosa, / Que anoche vino a mi tranquilo lecho / A conturbar y acongojar mi pecho" (Echeverría, La cautiva . . . 159). Lisardo sees the bloodless Elvira after his delirious state, and his reaction simultaneously reflects fear and happiness: "Y vio al pálido reflejo / ¡Oh terror!, ¡oh encanto! a Elvira / Acercarse a pasos lentos / De alba túnica vestida . . . " (Echeverría, La cautiva . . . 166). In Froylán Turcios' novel El vampiro, Rogerio receives a bite from a vampire, suffers a similar fever, and awakes to discover that his fiancée Luz is dead.

In 1893, four years before the appearance of Bram Stoker's novel Dracula, the Nicaraguan writer Rubén Darío produced a short story titled "Thanathopia" in which the narrator James Leen discovers that his stepmother is a figure similar to a vampire. The events of the story are being recorded by a narrator who is present as James tells his story in a Buenos Aires bar. From the beginning of this story, James fears death and all things associated with it; the title of the story is Spanish for "thanatophobia" which the Oxford English Dictionary defines as a "morbid fear of death" (862). James comes face to face with his biggest fear when he meets his stepmother, a reanimated dead person, living death. James' fear of death

expresses the uncertain fears about the approaching turn of the century that "no dimanan de la imaginación . . . sino que están relacionadas con las nuevas vivencias del conflictivo hombre de la época" (Gálvez 149).

A constant part of James' life have been images of death, "un conjunto de imágenes que completan la atmósfera fúnebre que debe rodear al personaje—a causa de la obsesión por la muerte que ha declarado abrumarle . . . " (Risco 262). For example, James recalls how away at school he would look out the window of his room and see, "bañados de una pálida y maleficiosa luz lunar, los álamos, los cipreses . . . " (Darío 33). He does not want to meet his new stepmother but when he finally does, her eyes are blank and from her emanates the smell of death. James cannot endure his encounter with his stepmother: "¡Madre, socorro! ¡Ángeles de Dios, socorro! ¡Potestades celestes, todas, socorro! Quiero partir de aquí pronto, pronto . . . " (Darío 36).

Darío utilizes the same technique as Heredia and to a certain extent Echeverría by describing physical features in detail, in this case, the pale aspect and cold touch of the woman. When James first meets his father's "new" bride, he reacts to her touch: "El contacto de aquella mano [de su madrastra] me heló, me horrorizó. Sentí hielo en mis huesos. Aquella mano rígida, fría, fría . . . " (Darío 36). As she prepares to kiss him, James notes how her strange voice "brotó de aquellos labios blancos, de aquella mujer

pálida, pálida, pálida . . . " (Darío 36). In both instances, as James describes the woman, he repeats two adjectives that Heredia had used to describe the dead female: pale and cold.

In this story, Darío develops sounds, smells, feelings, and sights which are elements of "el típico sensualismo impresionista-modernista [que] se pone aquí en juego para ofrecer una figura repugnante y horrible . . . " (Risco 265), in contrast with James' tender recollections of his mother: "de niño [mi madre] me amó tanto, me mimó tanto, abandonada casi por mi padre, que se pasaba noches y días en su horrible laboratorio, mientras aquella pobre y delicada flor se consumía . . . " (Darío 34). The contrast suggests the continuation of James' deceased mother's love for him, the emotion that his father slowly usurped as he spent all his time in his laboratory.

As in the previous examples by Heredia and Echeverría, Darío develops vampirism as a force of love, this time removed from his mother by James' father whose replacement for his former wife is a lifeless, loveless creature. The protagonist's stepmother is not described as a creature yearning for blood nor is the word "vampire" mentioned anywhere in this story until the last sentence when James utters how he will tell "que el doctor Leen es un cruel asesino; que su mujer es un vampiro; ¡que está casado mi padre con una muerta!" (Darío 37). James refers to her as a vampire, but one critic questions her sudden appearance as such in the world of James and his

father, a prominent scientist: "¿cómo ha entrado tal ente en el mundo cotidiano del personaje-narrador, tan parecido al nuestro? ¿Espontáneamente? ¿O por medio de las manipulaciones científicas del doctor John Leen?" (Risco 265). In Darío's narrative, the usurper is the father and his "manipulaciones científicas" (time in his laboratory, away from his wife) actually produce the vampire figure, James' step-mother. Like a "delicate flower," his biological mother faded to nothing because of the lack of love from her husband, and James is deprived of maternal love, something he will not take from his stepmother. His fierce reactions to her ("¡Madre, socorro! ¡Ángeles de Dios, socorro!") are fuelled by his lack of love from his real mother as well as his professed fear of death. In this narrative, the presence of such a being can be questioned by rules of science that, during the beginning of the twentieth century, had become more able to contrast unexplanable occurrences. Darío demonstrates in this short story the advance of modernism which becomes a viable argument against "old" myths such as that of the vampire.

Other Latin American Modernist writers such as Amado Nervo and Froylán Turcios attempt to forge a new poetic language representative of their time by opposing the discourse of the vampire and science-based arguments. The Latin American modernist movement is syncretic, and "en su afán por ensanchar la expresividad del español literario [los autores modernistas] asimilan elementos descomunales que enriquecieron la lengua .

. . " (Schulman 90), such as Turcios' vampire—who is also the parish priest of La Antigua.

The Uruguayan poet Delmira Agustini develops vampirism as a central motif in her poetry in order to "elaborar un eros poético que funciona como foro de resistencia contra la represión que experimenta en una sociedad patriarcal" (Norat 153). Her mother was a powerfully dominant and stifling force in her life, and Agustini seeks revenge against her mother by writing poems with vampiristic images such as love "situándose en semejante posición de dominio y control" (Norat 156) that her mother had. Her poetry is highly critical of the society in which she lived, and the language in her poems demonstrates how the poet/writer/intellectual in Latin America incorporates vampirism in many forms into literature of the twentieth century as a way to criticize reality.

In the poem "El vampiro" from the 1910 collection Cantos de la mañana she bites her lover and pulls out blood, leaving her lover's heart hurt and broken. In the relationship, she becomes an active participant instead of a passive one, the vampire consuming the victim in the act of love and passion; the use of the active verbs here is crucial: "Yo invoqué tu dolor . . . ," "Tu herida mordí en ella . . . ," "Y exprimí más, traidora, dulcemente . . . ," "Tendí a esa fuente abierta en tu quebranto . . . " (Agustini 160, my

emphasis). The active stance of the poet/vampire in this poem liberates because both have the power to temporarily control destiny using love.

Vampirism stands out in Agustini's poetry and in comparison with the other examples presented thus far; she develops vampirism not only as a bold representation of her pain and suffering she was exposed to during the "represión experimentada dentro del ambiente literario, social y familiar que le tocó vivir . . . " (Norat 163) but also as a way to seek revenge on those who hurt her, namely her mother.

Amado Nervo's short piece "La novia de Corinto" (1920) is another rendition of Goethe's tale in the Spanish language. Nervo admits the extensive tradition of this story, as did Echeverría: "[la historia del vampiro] es muy vieja y ha corrido de boca en boca entre gentes de las cuales ya no queda ni el polvo . . . " (Obras completas . . . 22).

Like in Heredia and in Echeverría, the woman's description parallels that of a corpse: " . . . parecía distraída, absorta y de una frialdad repentina. En sus facciones, aun con el amor, alternaban serenidades marmóreas" (Obras completas . . . 18). However, unlike the two poets before him, Nervo addresses the theme of vampires in his work, even if negatively: "Vampirismo . . . ¡no! Suprimamos esta palabra fúnebremente agresiva, e inclémonos ante el arcano, ante lo incomprensible . . . " (Obras completas . . . 22). Instead of attempting to promote vampirism in Latin American

literature, Nervo seems to reject the theme and opt to support the unrationality of the topic instead.

Another Mexican writer, Manuel Horta, wrote El tango de Gaby (1921) in which appears the short fiction called "El coleccionista de marfiles," the first Latin American short story that most closely follows Bram Stoker's model used in his novel Dracula (Horta 51). The narrator recalls the bell-ringer of Tula's last story about "un millionario maniático que hace muchos años llegó a Tula buscando marfiles . . . " (Horta 51). In Stoker's vampire tale, Count Dracula is a Transylvanian aristocrat who goes to London to buy real estate and to find humans who fade to the pale color of marble as he drains their blood. In Horta's story, even though the only two individuals who have access to the story are the narrator and the deceased bell-ringer, the division into seven parts of "El coleccionista" creates the feeling of a collection of different voices, similar to the narrative device used by Stoker to narrate about the vampire Count Dracula. In Stoker's novel, Jonathan Harker's diary entries first recall the encounter with the vampire, then other characters contribute their versions until there are multiple points of view telling about the events.

The ivory collector falls in love with Constanza "que se consumía lentamente, víctima de una enfermedad pulmonar" (Horta 51). His predilection for ivory causes him to want Constanza as part of his collection

because of her pale beauty: "¡Qué armonía de marfiles en su rostro, en sus manos y en sus flores!" (Horta 52). He sees her as an object of art, not a human, so her destruction carries no emotion, similar to how a vampire searches for victims without emotional attachment. As he bends toward her to bite her on the neck, she dies. Instead, "le dio [a ella] un largo beso en la boca sanguinolenta" (Horta 52) and the disease passes to him. He leaves Tula, infected by Constanza, and "los campesinos fanáticos le vieron perderse en la lejanía polvosa, con la escurrida capa al viento . . . " (Horta 52).

Comparable to how Ruben Darío uses strong sensory perception to contrast life and death, Manuel Horta uses colors to suggest this same opposition. The ivory collector purchases one of the oldest houses in Tula and then purchases "para su huerto las rosas más pálidas . . . " (Horta 51) that grow in the collector's garden. The pale white color of ivory is similar to the appearance of the collector whose "rostro de un amarillo muy pálido se avivaba con el carmín anémico de los labios y el violeta de las orejas hundidas . . . " (Horta 51), two colors suggesting that perhaps the collector is associated with a liquid the color of blood. His "escurrida capa color de rata" (Horta 52) suggests a similarity with the image of Count Dracula in his tuxedo and cape and reminds the reader of the cape worn by Padre Félix in El vampiro by Froylán Turcios.

The collector devises a scheme to make Constanza a part of his assortment of ivory and his behavior is described with colors as well. In part five, his conduct "tomó tintes amargos" (Horta 52); he wrote love poetry for Constanza and sent it to her on "papel color de gardenia" (Horta 52); he envisions her "con el cuerpo transparente y blanco amortajado en sedas antiguas y esmeraldas muy pálidas . . . " (Horta 52). The use of descriptive pale colors stands in sharp contrast to vivid or strong colors often associated with powerful emotions such as passion and death, and thus this vampire story succeeds by suggestion rather than direct action as in the poetry of Delmira Agustini. Vampirism in this story works in the opposite direction as Constanza passes the disease to the collector. This act likewise presents another female vampire figure in Latin American literature.

With the exception of Nervo's ivory collector, each of the examples discussed above has a female vampire figure. This changes with Bram Stoker as Count Dracula establishes vampirism as a male attribute. However, British Romantics such as Keats, Coleridge, and Lord Byron developed femmes fatales in their Romantic poetry, a strong point of contact for most Latin American modernist writers. Carlos Fuentes develops a female figure worthy of the title femme fatale in his novella Aura (Glantz, "La metamorfosis . . . " 2). In contemporary Latin American vampire stories female vampire figures are scarce; in each of the novels discussed in this

dissertation the victim is male, a unique twist to the vampire story in world literature.

As this brief survey indicates, vampirism in early Latin American literature is distinct from earlier versions such as Goethe's in several respects. His bride sucked the blood of her lover, but both Heredia and Echeverría do not characterize the female lover as such in their poetry. A repeated motif is sexual love as a determining, vampiristic force that affects those involved. The vampire in Latin American literature develops along the same lines as in other traditions with noticeable differences.[1]

Latin American works about vampires differ from their North American or British counterparts in how they develop vampirism and the vampire figure. Differences in appearance or actions in Latin American vampire literature are more varied than in English and North American vampire stories. In spite of the language the vampire myth remains the same with slight modifications. The parallels between Spanish-language vampires in literature and film and English-language versions show that the same story can be told repeatedly and provide different approaches to basically the same phenomena. Latin American novels with vampires as characters, regardless

[1] The trajectory of the vampire in Latin American culture is more dominant in film than in literature. Alain Silver and James Ursini, in The Vampire Film: From Nosferatu to Bram Stoker's Dracula (1992) focus on many films produced in Latin America and Spain. It is the first thorough treatment of the subject.

of the form of the vampire, have similarities and difference in comparison with the vampire myth discussed above.

The first Latin American narrative work of the twentieth century that has a vampire protagonist is the novel El vampiro by the Honduran Froylán Turcios, a Latin American modernista writer whose literary career spans nearly a quarter century with novels, poems, essays, and documents to his name. In most discussions about Latin American Modernism, Turcios is not mentioned, even though "fue uno de los escritores americanos más conocidos de su tiempo, y de los más connotados de Hispanoamérica" (Arita Palomo 27). In addition to many writings about Honduran political and social affairs (his varied writing styles ranging from poetry to essay to novel), Froylán Turcios produced the first vampire novel in Latin America at a time when the supernatural was being challenged by advances in science and technology. El vampiro presents the possibility of another reality; one critic observes that the work "reflects a widespread tendency toward escapist writing in Central American countries . . . " (Prieto 507) when in reality the novel directly addresses important social issues.

Froylán Turcios was born on July 7, 1877 in Juticalpa, Honduras, and died in 1943, in Costa Rica (Turcios, Tierra . . . 9). His father, also named Froylán Turcios, was a successful business man, and his mother Trinidad Canelas "pertenecía a una de las familias más ricas y respetadas" in

Honduras (Vicenzi 3). Froylán Turcios grew up in a wealthy family which permitted him to have access to many luxuries including foreign texts not readily available to most Hondurans of the time. As Marcos Carías has pointed out, though, the situation of the writer in Honduras is historically weak, and a solid and uniform literary heritage does not exist: "el trabajo sigue siendo solitario, no hay identificación gremial y muy poca identificación generacional" (174). It is precisely Turcios' literary knowledge outside of Honduras that allows him to write a vampire story, the first of its kind in Honduras and in Latin America. Turcios was not deeply influenced by the Quijote or Gil Blas but instead by authors such as Byron, Goethe, Poe, Shelley, Keats, Baudelaire, and Wilde (Vicenzi 5), authors who had produced significant texts with vampirism as a central motif. It should be remembered that the modernista writer not only presents a personal knowledge of the world "sino también de lo que ha sido sugerido por sus lecturas, campo en el cual . . . su imaginación puede establecer lazos tanto posibles como probables" (Silva Castro, "¿Es posible..?" 175).

At the age of 18, Froylán goes to Costa Rica and his political career begins. During several years his fame as a politician increases as do the number of responsibilities: "desempeñó los cargos de Ministro de Gobernación, Diputado al Congreso Nacional, Encargado de Negocios de Honduras en Francia, Delegado a la Liga de las Naciones y a la Conferencia Panamericana de Rio de Janeiro . . . " (Arita Palomo 27). He was the

director of three Honduran "diarios": El tiempo lasted three years; El heraldo, one; El nuevo tiempo, almost nine. Between 1901 and 1904, he directs Revista nueva, a "publicación quincenal de selectos textos de arte" (Vicenzi 6), and "la primera publicación modernista que apareció en Honduras y quizás en Centro América" (Arita Palomo 33). His magazine/anthology Esfinge produced sixty issues.

Most of his published works contain prose and verse in the same publication/book. The two works that are only prose are El vampiro (1910), discussed in this chapter, and El fantasma blanco (1911). Between the publication of many other collections of prose and poetry, Froylán Turcios helped direct several magazines.[2] Similar to many other modernista writers in Latin America, Froylán Turcios wrote about a wide range of topics, dividing equal effort among fiction as well as politics. In 1924, he publishes the Boletín de la defensa nacional which "Apareció como protesta por el desembarco de marinos norteamericanos en Amapala y Puerto Cortés" (Heliodoro Valle 569), an example of the social and political commitment of Latin American writers as they attempts to "solicitar la colaboración de todos los hondureños que estaban en Tegucigalpa y que podían usar la pluma para la defensa de los intereses nacionales" (Caceres Lara 68). His other literary

[2] The most thorough examination of Turcios' journalistic career is provided by Rafael Heliodoro Valle, "El periodismo en Honduras. Notas para su historia," Revista de historia de América 48 (diciembre 1959): 517-600, who indicates that Turcios was active in the publication of many journals for almost forty years.

works and their dates of publication are: Mariposas (1895), Renglones (1909), Hojas de otoño (1905), Tierra maternal (Olancho) (1911), Prosas nuevas (1914), and Floresta sonora (1915). In 1980, Memorias is published, a chronological collection of essays encompassing his travels.

Like other Latin American modernista writers such as Rubén Darío, Amado Nervo, and the poet Alfonsina Storni, Turcios did not dedicate his literary career to vampires or horror literature, a quite active genre at the turn of the century which appeared mainly in the serial magazine, Turcios' major contribution to Latin American literature. It should be made clear, however, that Turcios did not write for "pulp magazines," cheap publications which provided ample space for horror stories in the Anglo-American tradition (Kendrick 196).

El vampiro was written in January of 1910 and published in October of the same year (Turcios, Memorias 207). The novel is the first Latin American novel with a vampire character. Due to his extensive acquaintance with foreign texts (including the German and British Romantics) Turcios develops his interpretation of the vampire along lines similar to those that had been used repeatedly in other literary traditions. As has been indicated about his political writings, Turcios demonstrates in this novel the ability of producers of Latin American literature to confront issues in writing as a way to directly comment on problems. His vampire fits into modernista[3] literary

[3] See p. 30, note 3, for an explanation of Latin American modernismo.

aesthetics as an appropriate image of the transition into the modern era, an unstable time period paving the way for growth, perfect for "un enriquicimiento de lo propio con el aliento inovador del extranjero" (Olivares 73). Unlike the traditional parish priest who is the enemy of the vampire, Turcios' vampire is a priest.

The novel is divided into 64 short and uneven chapters and "The heart of the novel is the passionate relationship of a teen-age couple whose romance ends up in tragedy" (Prieto 511): the fact that Rogerio and Luz are cousins. As James Twitchell has pointed out, sexual relations form an integral part of vampire stories and these relationships become horrifying when they deviate. According to Twitchell, the vampire story, along with that of the Frankenstein monster, the werewolf, and Dr. Jekyll and Mr. Hyde, strive for "biological efficiency, repression in the service of protecting established reproductive systems" (Twitchell, Dreadful . . . 139, my emphasis), and not "the psychological and social undesirability of these particular participants" (Twitchell, Dreadful . . . 137) as they engage in taboo sex, or in this case, incest.

Using detailed descriptions, Rogerio de Mendoza narrates the events during seven years of his life as he matures from an adolescent to an adult. The title character is Padre Félix Aguilar, who is absent during most of the story, a similar feature of Bram Stoker's vampire whose "literal presence in

the narrative is restricted to a relatively few paramount scenes and episodes. . . " (Klenman Babener 140). During these seven years, Rogerio falls in love with his cousin Luz who eventually dies, the victim of the vampire-priest. Tragic love and religion are the two aspects of this novel that are least developed by Rogerio in his narrative yet they form the nucleus of his existence. Turcios skillfully weaves these two themes into his work as repetitive motifs of vampirism. In an ending unique to the traditional vampire story, instead of religion defeating the vampire (the force of evil), both are defeated and Rogerio walks away alone.

Aníbal González points to an important feature of Latin American modernist prose that Froylán Turcios employs in El vampiro. Modern literature does not focus only on original models or texts but rather "el retorno constante y la revisión crítica de un repertorio de tópicos y problemas planteados primeramente por las obras que inauguran la tradición . . . " (González, La novela . . . 23), in this case, the vampire myth. Another critic echoes the tendency of Latin American modernists to borrow from different traditions: "la poética del modernismo hispanoamericano podría definirse por su capacidad incorporativa" (Chiampi Cortez 336-37) to include other motifs. For example, in the novel Rogerio tells how the German tutor teaches Rogerio and Luz "canciones de Goethe, de Uhland y de Heine, . . . abriendo ante nuestras deslumbradas fantasías extraños mundos de misterioso amor" (Turcios, El vampiro 12), the love that is their downfall.

Sergio Ramírez sees this tendency as a negative, almost restrictive feature of Central American writers of the early twentieth century, a time when "no se hacía más que reflejar o calcar las modas literarias europeas, con la desventaja de que tales influencias se producían o todas a la vez . . . o de manera anacrónica" (Ramírez 31). With Turcios, however, these influences serve as a starting point for him to develop the first vampire story in Central and Latin American literature.

Aspects of Rogerio's family in the novel reveal insights to his unstable relationship with Luz. Rogerio does not have a traditional family: his mother is widowed and has not remarried; he is an only child whose closest companion is his cousin Luz and many family acquaintances. She lives with Rogerio and his mother because both of her parents have died; Rogerio notes his mother's feelings toward Luz, almost a daughter to her: "desde entonces mi madre la quiso más, con cierto apasionamiento, extraño en su carácter apacible" (Turcios, El vampiro 10). Luz first kisses Rogerio at his fourteenth birthday party and from then on they become inseparable. Their mutual affection grows into love and Rogerio tells Luz that they will marry one day. Almost like a premonition, Rogerio tells Luz that his love for her will last forever: "Aunque [yo] pasara siglos mirándote, siempre hallaría en ti un nuevo encanto" (Turcios, El vampiro 42). Rogerio tells Luz that, together, their love will survive an eternity: "Perpetuaremos nuestros espíritus en otros espíritus; y así nuestras individualidades se desdoblarán indefinidamente en el

porvenir" (Turcios, El vampiro 86), echoing the aspect of eternal love found in early nineteenth century vampire stories such as that portrayed in "Elvira, o la novia del Plata," discussed above. Rogerio's existence depends on Luz, and without her "habrían permanecido . . . inmutablemente inmóviles mis fuentes interiores de emoción y de sueño" (Turcios, El vampiro 98). Rogerio has a dream/vision, similar to Lisardo's in Echeverría's poem: Rogerio sees "una virgen angélica, envuelta en una blancura espectral, con el cuello rodeado por un collar de gotas de sangre" (Turcios, El vampiro 142). When he awakes, Luz is dead, her neck stained with drops of blood—she had been the victim of a vampire.

Religion is an important aspect of Rogerio's family, but for unknown reasons, he dislikes religion. As one critic of the vampire in literature has pointed out, religious faith was an inescapable force in people's lives as "the heavy sway of Church authority over the popular mind tended to give imperial sanction to . . . beliefs" (Klenman Babener 13) such as the possibility of vampires. Rogerio's mother, doña Francisca Marroquín, was well known and respected by the clergy, who were often present at his home. But their company caused Rogerio to feel ill at ease, apparently for no specific reason: "no me atrevía a mirarles la cara, dominado por un malestar sin nombre" (Turcios, El vampiro 9), a feeling that never gets defined in the story.

Rogerio establishes his uneasiness toward religion at the beginning of the novel. When Padre Félix comes to his house, accompanied by doña Francisca, Rogerio observes the priest's face as he glares at Luz: "Sus ojos pequeños, amarillentos y hundidos en las cuencas, como dos foscas alimañas, en sus agujeros, devoraban el semblante de Luz con un ardor maléfico y bestial" (Turcios, El vampiro 13). Rogerio's portrayal of the priest as beast-like is a crucial part of vampire lore. As an essential aspect of the myth, "the entire Christian ethos, with its dramatic personification of the forces of evil in the person of a Devil and its often maudlin emphasis upon the bestiality innate . . . " (Klenman Babener 10) in the human nature, can be seen in the character representations of Padre Félix. In San José later on, when Rogerio see him again, his description does not change much; in fact, Rogerio sees Padre Félix as a "clérigo carnívoro" (Turcios, El vampiro 33) whose appearance resembles that of a destructive creature.

Rogerio's animosity toward the priest represents on a small scale his undefined dislike of religion, a curiously important force in the development of the vampire myth. When asked his opinion on the reason why Catholicism has been misinterpreted, Rogerio believes very strongly that the Catholic church stands in conflict with Jesus Christ who "fijó los primeros cimientos del Liberalismo" (Turcios, El vampiro 67) and that the organized church "ha buscado un rumbo opuesto al que marcó el filósofo divino" (Turcios, El vampiro 67), whose beliefs were predominantly liberal and those

of the Church, predominantly conservative. This conflict within the church (in this case, hostility on Rogerio's part toward Padre Félix) can be explained by the fact that the vampire has become "such a part of the whole Christian ethos" (Twitchell, Dreadful . . . 109).

The vampire in this novel is Padre Félix, and Rogerio's description of him reflects Turcios' knowledge of other vampire literature because he incorporates the use of the religious icons used to keep the vampire away, the result of an antagonistic relationship between the vampire and the Catholic church over the centuries, the results of which are the "symbols used in destroying the vampire: holy water, the sign of the cross, church icons of all sorts . . . " (Twitchell, Dreadful . . . 108). Padre Félix visits Luz when she is ill, but she begs Rogerio to keep the priest away: by using the crucifix. The priest stands at the door similar to a winged creature: "El viento inflaba su capa negra, que hacia los costados se extendía como dos alas siniestras" (Turcios, El vampiro 16). Luz tells Rogerio that at communion she had to keep Padre Félix away from her with a crucifix again, and it worked: "tomé un crucufijo del altar y con él le contuve" (Turcios, El vampiro 18). Before the priest leaves La Antigua for Alta Verapaz, Rogerio condemns him and forbids the man never to return to his house again. Upon hearing this, Padre Félix "escapó como un fantasma por la puerta abierta" (Turcios, El vampiro 19) and things return to normal. Description of the priest comes closest to that of Count Dracula when Rogerio sees him in San

José: "Amarillo y negro a un tiempo, flaco hasta lo inverosímil, con los pómulos agudos rompiendo la piel árida, y las manos como garras, parecióme una enorme alimaña venenosa cubierta con un trapo de luto. Su larga nariz, desprendiéndose como una línea maléfica de la angosta frente llena de arrugas, hacía evocar el pico de las aves rapaces . . . " (Turcios, El vampiro 33).

When Rogerio goes into his grandfather's closed room, he is attacked by a bat in a very similar fashion to cinematic versions of the vampire attack. Having been in the room for a while, he hears a noise and a bat comes flying at him from out of a hole. The clock strikes midnight and the bat attacks Rogerio on the neck: "sentí en el acto como una violenta puñalada en el cuello" (Turcios, El vampiro 140). He leaves the room bleeding, and when he returns to his bed, he falls into a fever and goes in and out of consciousness.

Two aspects of the vampire myth are religion and incest, discussed above. Of the two that James Twitchell discusses in Dreadful Pleasures: An Anatomy of Modern Horror, impure sexuality is the negative but powerful force behind the demise of both Rogerio and Luz in Turcios' novel, the "story of incest . . . and of the establishment of social and sexual taboos" (127). It is not the sex act itself (Rogerio and Luz kiss, but they are never sexually active in the novel) but rather Rogerio's dislike toward Padre Félix and the precarious position of Luz within Rogerio's immediate biological family that

combine to create within Turcios' novel a similar feature found by Twitchell in Dracula: a strong message about "the perverse effect of violation" (Twitchell, Dreadful . . . 136) of sexual relationships that fatally affect both Rogerio and Luz. The crucial point of El vampiro is not "el realismo científico y sugestivo, sino . . . el audaz esfuerzo de remover los círculos viciosos de las ideas y los sentimientos y ponerlos en nueva tensión armoniosa" (Vicenzi 29). The aspect of forbidden love had already been explored by Heredia and by Echeverría as Elvira and Lisardo are fated not to be together while alive, a reminder of Goethe's Bride whose mother forbade her to see the young traveler before she died but who was unable to prevent the passion to continue after her daughter's death.

The novels examined in this dissertation display a transgressive/vindictive passion or love, similar to the man who is visited by his deceased lover in Heredia and Echeverría, and Rogerio and Luz, who disobey the restrictions placed on them by the vampire-priest, Padre Félix. In Manuel Bedoya's El general Bebevidas, Monstruo de América (1939), Luis González has an affair with Julia de Solonio, the wife of one of General Bebevidas' important advisers, ignoring the possible consequences of their relationship. Despite their social/class differences, and despite the ever-present danger of being discovered by the dictator, their association provides a small-scale paradigm for examining the corrupt aspects of the regime of the blood-drinking despot. One character in Bedoya's novel describes the

vampirism of love between such people as Julia and Luís: like a vampire seeking a body to replenish itself with blood, "el amor ha ido a buscar nuevos recipientes, nuevas ánforas, nuevas canastas que humedecer, que perfumar y que empalidecer con la nostalgia maravillosa de su eterna inconstancia" (Bedoya, El general . . . 190). In Vampiro de trapo (1958), by Rafael Maluenda, the ventriloquist Máximo Luján's doll Polidoro slowly drains his personality from him, and in the process, the actor suffers an identity crisis. His struggling relationship with a dancer suffers as well. While doing a show in Rio de Janeiro, "[la danzarina] Carmen Bartón se mostró seducida por el trabajo tan lleno de perfección y gracia del ventrílocuo" (Maluenda, Vampiro . . . 15), but it is challenging to know whom she is seduced by on the stage, the actor or his doll. In an attempt to save their relationship, Carmen places knives in the doll's body, thinking she is exercising a demon, but Luján dies of heart failure as he cuts himself on the knives.

In Manuel Mujica Lainez's Crónicas reales (1969), the kingdom presented in twelve chapters has a complicated hierarchy among whose members is the vampire Barón Zappo XV von Orbs. He is asked to appear in a vampire film written by Miss Godiva Brandy, and after meeting him she falls in love with the vampire. But, in addition to her discovering his attraction to the leading lady in the film, Miss Brandy realizes that he is sucking the blood out of practically all the crew and cast members of the film

and she kills him, convinced that, "como en varios de sus libros, el amor se metamorfoseaba en odio" (Mujica Lainez 263).

In El vampiro by Froylán Turcios, the vampire attacks Rogerio as well as Luz, and this reveals an erotic element of the vampire myth not sufficiently explored by Stoker in Dracula. The homoerotic vampirism of desire appears again in contemporary Latin American narrative in José Abimael Pinzón's El vampiro. Novela (1956) as well as in Luis Zapata's Las aventuras...de Adonis García... (1979), works that echo how vampiristic, sexual impulses carried to extremes can cause ruination, provide social commentary about such sexuality in modern society as well as lead to freedom from imposed norms; this is the case of Zapata's protagonist Adonis García. As one critic puts it, "an implicitly homoerotic desire achieves representation as a monstrous heterosexuality, as a demonic inversion of normal gender relations" (Craft 110, my emphasis) that the child-molester/murderer "El vampiro" in Pinzón's novel, and the male prostitute Adonis García are unable to achieve and maintain while confined to the realm of the living, but find easier to realize as vampires. Froylán Turcios does not develop a homosexual vampire, but his rendition of the vampire myth takes the "vicious circles" of sexual emotions and feelings and places them in a new context within Latin American modernism: his native Central America.

CHAPTER 3

MANUEL BEDOYA'S EL GENERAL BEBEVIDAS. MONSTRUO DE AMÉRICA.

In Manuel Bedoya's 1939 work, El general Bebevidas. Monstruo de América, the beginning and ending sections of the novel show the dictator/vampire before and after, respectively, he has ingested human blood. Framed within these two sequences is a set of complex human relationships attempting to find stable ground but which constantly revert to vampirism in order to survive. In a style that recalls Stoker's use of the embedded texts in his novel Dracula, Bedoya presents vampirism as a way to represent and confront human conflict, primarily in the form of the dictatorship under the tyrant Bebevidas and secondarily of the human relationships among the members of the Partido, the group against the dictator.

In the novel, the dictator Bebevidas is a blood-ingesting vampire who is ominously present yet absent at the same time, increasing the fear of his next attack. His threat comes in the form of oppression and suspension of the elections as well as the jailing of the oppositional forces not sympathetic with the regime, aspects that were typical of the government of the Peruvian dictator Oscar R. Benavides from 1933 to 1939, the regime that inspired Bedoya to write the novel. Similar to the novels of Bram Stoker and the Honduran Froylán Turcios, vampirism in Bedoya's narrative helps explain

political and social events that occurred in Peru at the turn of the century. This chapter examines the vampirism of the dictator throughout Bedoya's novel as well as of the uneven human and sexual relations among those who attempt unsuccessfully to subvert the regime.

Manuel Augusto Bedoya (1888-1941) published extensively in many areas, including prose, essay, theater, and journalism; his journalistic career was strongly influenced by his time in exile outside of his native country as well as events in Peru. The work El general Bebevidas, Monstruo de América focuses on the regime of Oscar Ruperto Benavides, president/dictator of Peru from 1933 to 1939. In this novel, the dictator is a vampire whose survival depends on blood: he has a disease similar to diabetes, and in order to stay alive he must drink the blood of young men captured by his henchmen. The vampire is present only in the opening and closing sections of the novel, but he frames the action of the story; his presence pervades the novel and determines the actions of the characters as well. Even though several critics consider Bedoya to be an important contributor to Peruvian literature of the early twentieth century, his 1939 novel has gone unnoticed by critics of Peruvian and Latin American literature who point more to Bedoya's development as a Peruvian modernista journalist and less to his ability as a novel writer. As one critic of Peruvian literature notes, Bedoya is among those modernista writers who "se apartan de toda participación colectiva, o

si participan de ella, lo hacen ocasionalmente" (Sánchez 270), thus making a classification of his novelistic work difficult.

In his interpretation of the Benavides regime, Bedoya portrays the leader as a cruel, despotic vampire. During his tenure as president of Peru, Oscar Benavides continued several important national movements begun in earlier administrations such as social security, the installation of irrigation systems, and federal highways (Masterson 58). Throughout Bedoya's novel the reader experiences the anguish and frustration of the Partido members attempting to overthrow the dictator and not their praise of his actions as Peruvian president. Partido members refuse to admit that Bebevidas has done anything good for their homeland, a fact that seems to conflict with historical accounts that report the several achievements of Benavides' regime. As Masterson and other historians of Latin America indicate[1], the conflict in Peru between the appearing middle-class and the military was a decisive factor in the oppresive outcome of most governmental issues, but in most accounts of the time period Benavides does not receive the adequate attention as an important but controversial figure in Peruvian politics that he does in Bedoya's novel. The central struggle within the story parallels the antagonism that developed between Benavides and the group APRA (Alianza

[1] See Thomas E. Skidmore and Peter H. Smith, Modern Latin America (New YorK; Oxford UP, 1984), chapter six, and Benjamin Keen and Mark Wasserman, A History of Latin America (Boston, Houghton Mifflin Co., 1988), chapter sixteen, for information regarding Peru's conflict with the military. In each of these histories, Oscar Benavides is superficially examined but his years in power are depicted as generally favorable.

Popular Revolucionaria Americana) [American Popular Revolutionary Alliance], referred to in the novel as the Partido. The constant conflict, however, with APRA never ceased even after Benavides had made promises to acknowledge certain demands of theirs such as new elections, and this conflict pervades most of Bedoya's novel. Bedoya utilizes the vampire myth to highlight and to increase the effect of the darker episodes of the Benavides regime with respect to his conflict with APRA as well as to establish human, sexual behavior as primarily vampiristic as the participants live off each other in order to survive.

Early Latin American literature about dictatorships suggests the image of the vampire to portray cruel and merciless regimes, and through stylistic changes the image of the dictator as vampire remains suggestive in contemporary works with the same theme. Few critical works devoted to the dictator figure in Latin American literature sufficiently examine the parallel between dictators and vampires, an important component of Bram Stoker's 1897 novel that critics of the European-American tradition have pointed out.[2] In novels such as Bedoya's El general Bebevidas and Miguel

[2] There are several critical works that examine Count Dracula outside of a literary point of view and place him within the framework of despotism and extreme political fanaticism. A revision of their 1989 work (listed below), including corrected information about a falsely-labelled picture taken in Eastern Europe and a complete filmography of the vampire, is In Search of Dracula: The History of Dracula and Vampires (Boston: Houghton Mifflin Co., 1994) by Raymond T. McNally and Radu Florescu. Christopher Frayling, in Vampyres: Lord Byron to Count Dracula (London: Faber and Faber, 1992), offers insight not only about the literary development of the vampire but also about the military stature of Count Dracula. Frayling argues correctly that Stoker's character "differs from the previous vampire Counts of literature...because he is a military figure as well, who periodically reminisces about his military successes in the distant past, in campaigns to drive the Turks out of his territory" (76, emphasis in original). Frayling wonders if "beneath the crusade against the empire of the nosferatu [in Stoker's novel Dracula]...lay some kind of cosmic racial conflict...." (82). A

Angel Asturias' El Señor Presidente (1946), the dark and horrific elements of history allow for an interpretation of vampirism as a central theme. In Asturias' novel, The President dresses from head to toe in black, as if prepared for a funeral: "vestía, como siempre, de luto riguroso: negros los zapatos, negro el traje, negra la corbata, negro el sombrero que nunca se quitaba . . . " (Asturias 39). Juan Liscano argues that dictators and their regimes provide Latin American literature with "relatos y novelas" because these dictatorships "implican siempre sangre, represión, injusticia y dolor humano" (Liscano 64), not a far cry from elements found in the vampire myth. For Liscano, the nightmarish atmosphere perpetuated by The President in Asturias' 1948 novel originates from the dictator whom he describes like a bloody vampire figure; in the story "los seres humanos parecen simples marionetas entre las manos de un gigante sanguinario" (Liscano 72) who knows everything about the people in his country, "atento a lo que pasaba en las vísceras más secretas de los ciudadanos" (Asturias 41).

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thorough examination that relates fifteenth-century historical background and the vampire myth surrounding Count Dracula can be found in Radu R. Florescu and Raymond T. McNally, Dracula: Prince of Many Faces: His Life and Times (Boston: Little, Brown, 1989). The same authors devote separate contributions of particular interest associated with Vlad Dracula, the Romanian ruler whom Bram Stoker "fictionalized" and subsequently raised to mythic fame. For a lengthy but detailed examination of the history surrounding the authentic Dracula including pictures of places in Romania purported to be directly associated with Vlad, see Radu Florescu, "The Dracula Search in Retrospect," The New England Social Studies Bulletin 43.1 (Fall 1985-1986): 25-50. The possibility that a fifteenth-century Greek document holds the true story to Dracula's present-day depiction is explored by Raymond T. McNally in "The Fifteenth-Century Manuscript of Kritoboulos of Imbras as an Historical Source for the History of Dracula," East European Quarterly 21.1 (March 1987): 1-13. A more dated study looks at how Stoker's novelistic rendition of Count Dracula is faithful to Southeastern European history and folklore; see Bacil F. Kirtley, "Dracula, the Monastic Chronicles and Slavic Folklore," Midwest Folklore 6.3 (Fall 1956): 133-39.

Asturias' novel is a blend of legend and myth with contemporary reality that helps to confront the issues of a brutal Central American dictatorship, a vampire-like "creación de una atmósfera de terror y miseria bajo la dictadura y la fusión del nivel mítico de las culturas precolombianas con las latinoamericanas actuales" (Sandoval 259). However, the tie between fiction and reality does not allow for a justification for the brutal and murderous activities instigated by Latin American dictators. For Conrado Zuluaga, in Latin American novels about dictators as in Dracula by Bram Stoker (indicated by McNally and Florescu in their study), "las figuras literarias son apenas un pálido reflejo de los protagonistas reales, que ante estos últimos las primeras se desvanecen . . . ."[3]

In a study that devotes some attention to Latin American dictator narratives and vampirism, Julio Calviño Iglesias observes that in Manuel Bedoya's El general Bebevidas the two central motifs, vampirism and anthropophagia, help to recall "las secuencias más macabras del folletín finisecular o de los 'gotic [sic] tales'" (Calviño Iglesias 126) that are represented in José Abimael Pinzón's 1956 novel El vampiro as well. Although Calviño Iglesias places other Latin American narratives within a framework of vampirism as well, he does not provide in-depth analyses.[4] He

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[3] Conrado Zuluaga, Novelas de dictador, dictadores de novela (Bogotá: Carlos Valencia Editores, 1977) 115. His study examines the following works: Tirano Banderas by Ramón del Valle-Inclán, El recurso del método (1974) by Alejo Carpentier, Yo, El Supremo (1974) by Augusto Roa Bastos, and El otoño del patriarca by Gabriel García Márquez.

[4] He classifies four Latin American narratives that centralize vampirism as "una categoría englobante de lógica inclusiva que se organiza como un inventario paradigmático..."(10). The four works in his

notes that Rufino Blanco Fombona's 1931 novel La bella y la fiera combines desire as a weapon against the Gómez regime in Venezuela (Calviño Iglesias 163). From within Esteban Echeverría's novella "El matadero" he lists themes that includes Rosas as a vampire: "las metáforas políticas directas (Argentina-Madero; Rosas-Matarife; Populacho-Rosistas; Sangre-Color emblemático del dictador-vampiro) . . . " (Calviño Iglesias 24). Iglesias' study begins to relate dictators and vampirism, but good, critical approaches to this powerful combination in Latin American literature are lacking. These examples indicate that criticism about Latin American novels of the dictator allows for an interpretation of vampirism within these texts even though the novels themselves rarely make use of vampirism directly.

Manuel Bedoya's novel, however, represents literal and figurative vampirism: Bebevidas is a tyrant who drinks the blood of adolescent boys "porque padecía de una enfermedad que sólo se aliviaba bebiendo sangre humana . . . " (Castellanos and Martínez 80). Bedoya also develops his tyrant as a national problem, drawing his novel more into the realm of critical/political journalism. With this in mind, he directly addresses the dictator in the prologue: "Como un tenebroso vampiro les bebes la vida a todos los hombres libres del Perú" (Bedoya, El general . . . 10). In their examination of the dictator figure in Latin American narrative, Castellanos

study are: "El matadero" (1835) by Esteban Echeverría; La bella y la fiera (1931) by Rufino Blanco Fombona; El general Bebevidas (1939) by Manuel Bedoya, and Megafón o la guerra (1970) by Leopoldo Marechal.

and Martínez list Bedoya's novel in a footnote devoted to many early twentieth-century Latin American novels about dictators (103n3) and explain that analogous to other novels of approximately the same time period (for example, El hombre de hierro [1907] and La bella y la fiera [1931] by the Venezuelan writer Rufino Blanco Fombona), Bedoya depicts Latin American dictatorships through "panfletismo" or a style of writing with which the writer becomes "un combatiente, cuya obra no tiene finalidad estética, sino que es un instrumento de lucha contra la tiranía" (Castellanos and Martinez 80).

Benavides' regime is the subject of a pamphlet published in the same year by Luis Antonio Eguiguren called El usurpador (para la historia). Using a comparable approach as mentioned by Castellanos and Martínez, Eguiguren suggests that the Peruvian dictator has a dark and sinister character, similar to the vampire that Bedoya develops: "amante de los ambientes encapotados, que huyen o desaparecen al más ligero raya de luz, don Oscar Benavides imprime a su existencia y a las de los que lo rodean un hábito sombrío y tétrico impenetrable y misterioso . . . " (Eguiguren 28). Eguiguren's style is similar to the pamphlet mentioned by Castellanos and Martínez in their article.

On the cover page of Adolfo León Ossorio y Agüero's pamphlet The Caribbean Vampire, or The Tragedy of Cuba is a drawing of Fulgencio Batista as a vampire with large, black bat wings on his back. Only his upper torso is

visible; his head is wrapped in a bandana with a skull and crossbones and his hands are resting on a large sword stained with dark blood. All around him are hundreds of human skulls, and protruding from the left of the drawing are the legs of a dead woman. This evocative visual image parallels the written text of this 1957 work that seriously condemns the Batista regime in Cuba, "the most infamous, cruel and shameless dictatorship that Cuba has ever had the misfortune to suffer" (León Ossorio y Agüero 17). León gives an account of Batista's rise to power in Cuba that occurred at approximately the same time that Benavides took control of Peru.

Somewhat similar to Bedoya's work, The Caribbean Vampire utilizes the vampire motif to describe a Latin American dictatorship, but Agüero writes more an emotionally personal denunciation against Batista's dictatorship than a novel fictionalizing his regime like Bedoya's novel does with regards to Benavides' regime in Peru. Full of typographical errors and poorly organized sentences, this translation nonetheless evokes a powerful image of a despot whose bloody regime was splattered as well with unruly sexuality that knew no borders, "A veritable orgy of blood and crime which has impoverished the people [and] left hundred of good families mourning their dead. Since then, prostitution and vice have run their wicked course rampant, with nothing to impede their progress . . . " (León Ossorio y Agüero 31). Accompanying the written text are photographs evidently taken from the years of Batista's rule in Cuba "where un [sic] unmerciful dictatorship

holds full sway and where bllody [sic] events are the order of the day" (León Ossorio y Agüero 86). León's prose is reminiscent of the literary origins of the Dracula stories that appeared in fifteenth-century German pamphlets "designed for an unsophisticated audience" in which "Dracula is portrayed as a demented psycopath, a sadist, a gruesome murderer, a masochist, 'one of the worst tyrants of history . . . '" (McNally and Florescu 80).

McNally and Florescu have shown in their book the close connection between the historical figure Vlad Tepes as a ruthless tyrant and his supposed vampiristic acts on and off the battlefield: the impalement of his victims and his subsequent consumption of their blood. In contrast with Stoker's novel about this tyrant who is a vampire, most Latin American novels about dictators do not incorporate vampirism. In several cases of Latin American dictator novels, vampirism can be implied but is rarely used as the main feature of the tyrant, a technique that Manuel Bedoya utilizes successfully. For example, in Miguel Ángel Asturias' novel El Señor Presidente (1946), the President dresses entirely in black and remains virtually invisible but no mention is made of the despot's need to ingest human blood. A possible reference to vampirism in Asturias' novel is in part 3, chapter 37, "El baile de Tohil," in which the cloud-god Tohil expresses the need for human sacrifices for his existence, a reality of the President's regime: "Sobre hombres cazadores de hombres puedo asentar mi gobierno.

No habrá ni verdadera muerte ni verdadera vida . . . " (Asturias 270), a state similar to the life-in-death state of the vampire.

Another twentieth-century Latin American novel about a dictator, El otoño del patriarca (1975) by Gabriel García Márquez, portrays the dictator with similarities to a vampire figure as well, but unlike Bedoya, in novels such as this one the author "se ha salido del pasquín para entrar en la obra de arte" (Castellanos and Martínez 102) in which "el personaje central, el dictador, no es ya una sombra impalpable, sino una realidad viva, brutal y sangrante, situada en el mismo centro de gravedad de la obra artística" (Castellanos and Martínez 102-03). As critics point more and more to the social aspect of dictatorial discourses, novels such as El otoño del patriarca highlight the importance of the dangerous discourse of dictators that was the focal point of the early accounts of Count Dracula mentioned above. One critic has noted how the inclusion of dictators in narratives parallels this representation of vampires in literature "because it gives birth to death and deadly forms" (Kubayanda 54), one of the principal features of the vampire in literature.

In the novel by García Márquez, the dictator shares many features with Count Dracula. The Patriarch is already dead and the narrative goes back in time to tell the story again from an external point of view. The beginning of each of the six sections of El otoño . . . focuses on the death, rebirth, and death of the Patriarch after many years have passed, a cycle

similar to that of the vampire. The dictator in this novel does not need blood for survival, but he dies twice, a reminder of the repetitive life-death-life cycle of the vampire. The narrator notes the mystery surrounding the Patriarch's dying, a feature that surfaces in reinterpretations of the Dracula myth: "we knew that no evidence of his death was final, because there was always another truth behind the truth" (García Márquez, The Autumn . . . 43). The Patriarch is ageless or at least has lived for so many years that his age is not apparent. Like the vampire myth surrounding Vlad Tepes, speculation about the timelessness of the dictator appears in the press "still dedicated to proclaiming his eternity . . . with more authority and diligence and better health than ever in spite of the fact that many years ago we had lost count of his age . . . " (García Márquez, The Autumn . . . 126).

The Patriarch exists with no concrete foundation in time, agelessly drifting through the present in the popular literary form of newspapers that can only speculate as to his existence. In a similar fashion, the stories of Count Dracula became popular "due to the coincidence of the invention of the printing press in the second half of the fifteenth century and the production of cheap rag paper" (McNally and Florescu 83) onto which these accounts were printed. Like Count Dracula, who "marks" his terrified victims on their necks, transforming them into eternal vampires as well, García Márquez' Patriarch also mysteriously marks households with his presence "que hacía temblar a la gente de la casa, . . . sin sospechar que aquella casa

quedaba marcada para siempre con el estigma de su visita . . . " (García Márquez, El otoño . . . 93).

García Márquez and Stoker point to the idea of a timeless tyrant whose power in literature is due to its repetition in a popular form. García Márquez's cyclical use of death at the beginning of each of the novel's sections parallels the process of death and dying-as-beginning of the vampire repeatedly developed in the vampire myth. However, El otoño . . . does not use vampirism as the central defining characteristic of the dictatorial Patriarch: no mention in the novel suggests that the Patriarch is required to sacrifice humans in order to survive. Manuel Bedoya's novel is a unique contribution to the Latin American novel of the dictator because it brings together, as McNally and Florescu demonstrate with the Dracula myth, despotism and vampirism and creates a vampire dictator whose continuity is dependent upon the blood of young boys.

Manuel Bedoya devoted most of his effort as a writer pursuing journalism but his novel El general Bebevidas. Monstruo de América depicts the vampirism latent in a human social system subjugated by a dictator whose bloodsucking becomes a metaphor for Peruvian reality still dominated by a class division similar to that of the time of the Conquest in Latin America but in which new social groups (principally, the middle class) appear and make their presence known. Despite his extensive publications, Manuel Bedoya's reputation as a notable Peruvian author is marginal compared to

fellow writers such as the poet César Vallejo, Mario Vargas Llosa, or José María Arguedas, whose 1961 novel El sexto also "provided an unforgettable account of his time in the notorious Lima jail under the [Oscar] Benavides government" (Martin 118). Bedoya nonetheless uses the vampire figure as the background for El general Bebevidas, a fact that attests to the increasing popularity of the topic among Latin American writers as well as to the need to include works such as Bedoya's novel in handbooks and guides of contemporary Latin American literature that stress the universal nature of contemporary Latin American fiction--as well as the possibilities of vampirism as a way to describe the reality under a dictator.

Bedoya interprets the early years of twentieth-century Peru using vampirism, and in order to understand the importance of the use of the vampire figure as the president/dictator Oscar R. Benavides, it is necessary to examine the social and political events of the 1930s in Peru, a time marked not only by the appearance of Benavides as Peru's president/dictator but by important class conflict as well. This chapter first looks at the politics of the Benavides era, its relationship with APRA, then examines Bedoya's contribution as a Peruvian modernista, and finally examines his novel.

The stock market crash on Wall Street in New York City of 1929 had an adverse effect on Latin American countries such as Peru whose "export-oriented economy, like that of Argentina, Brazil, and Chile, was particularly vulnerable to the decline in world demand . . . " for Peruvian-produced

products (Masterson 39). As financial problems were affecting such economies, "Latin America witnessed the formation of new political alliances as emerging middle- and working-class groups gained their first access to political power" (Masterson 39). An important force during these years in Peruvian politics is the APRA, started by Víctor Raúl Haya de la Torre in 1924 while exiled in Mexico. In response to this new group, the Peruvian military strengthened its ranks during the 1930s due to its "deep mistrust of populist politics and of traditional civilian political parties" (Masterson 39), the threat that APRA presented to the military.

The hatred between the APRA and the military stems from a bloody conflict that occurred in 1932 in the Peruvian city of Trujillo. Shaken by an attempt on the life of the president/dictator Luís M. Sánchez Cerro by a young aprista, the military attempts to bring down the APRA supporters who murder their hostages, "ten military officers, fifteen policemen, and twenty-five civilians" (Skidmore and Smith 212). The military brutally responds by executing thousands of potential APRA supporters. For those within the Peruvian armed forces, this event "took on the character of a blood feud, and convinced many officers that they must never let APRA come to power" (Skidmore and Smith 212), the central point Bedoya highlights in his novel.

During this time period General Oscar R. Benavides represents the Peruvian political and military faction with fluctuations between adherence to the legacy of militarism and commitment to non-military forces, a contrast

that Bedoya insufficiently focuses on in El general Bebevidas but which is noted by historians of the time period.

The major competitive force against Benavides in Peru is APRA, "a broadly based alliance of students, intellectuals, workers, and elements of the middle and peasant classes . . . " (Masterson 42) which strove to gain important representation for these groups and establish itself as a crucial competitor against the conservative Benavides regime as well as any competition not representing middle class interests. In a paraphrased statement from the 1920s when he began to push for the heightened consciousness of the middle class towards political activism, Haya de la Torre ties the struggle of APRA to vampirism in order to bring his forces together: "The great foreign firms extract our wealth and then sell it outside of our country. Consequently there is no opportunity for our middle class. This, then, is the abused class that will lead the revolution" (Keen and Wasserman 414), the resuscitated element that Bedoya develops as the Partido. Closely paralleling the tight structure of the military, APRA and its party unity eventually made it "the most disciplined political force in Peru" (Masterson 46) of the early 1930s to stand in opposition to the military and to build a strong middle class. APRA successfully subverted military officers in the attempt to increase their support as a viable political force; in fact, many military officers "were still willing to cooperate and conspire with APRA for a variety of personal and political reasons" (Masterson 46).

In the presidential elections of 1931, Luís M. Sánchez Cerro's win over Haya de la Torre, APRA's leader and founder, helped to increase the oppression against APRA's clandestine activities as well as foment the brutality of a dictatorship. In a publication of the early 1930s that appeared not much after Benavides assumed power of Peru, Manuel Bedoya writes optimistically about Benavides' arrival on the political scene given the fact that Sánchez Cerro's regime had already shown shades of vampire-like characteristics: "¿Qué podría importarles a estos hombres [de Sánchez Cerro] el patrimonio popular, si . . . la sangre peruana no es para ellos sino materia nutritiva de inconfesables apetitos y dominio?" (Bedoya, El otro Caín . . . 21). When Bedoya writes in the same book that "Los Sánchez-civilistas . . . afirmaban que la dictadura era el peor de los males que podía aflijir al pueblo peruano . . . " (Bedoya, El otro Caín . . . 58), he is unaware that within a few years Benavides will show the same tendencies.

In April of 1933, General Benavides is selected by Sánchez Cerro to head a National Defense Committee, and later in the same month, Sánchez is assassinated by a young APRA member. This act caused the party's continued proscription by the controlling government under the newly-elected president Benavides, chosen to serve as president during the remainder of Sánchez Cerro's office.

The Benavides years were constructive for Peru, establishing national programs such as social security, a national irrigation system, and expansive

national highways. His ties to the military continued to position him against the civilian population, however: "Devoid of a popular base and at odds with large segments of Peru's social elite, he was forced to rely almost exclusively on the loyalty of the military until he relinquished power in December 1939" (Ciccarelli, "Fascism and Politics . . . " 415). Benavides' government increased the military in Peru on many levels, acquring more aircraft and stepping up the national arsenal during his time as chief executive. Even though Benavides granted amnesty to the APRA leader Haya de la Torre, exiled in Mexico by Augusto B. Leguía, he annulled the 1936 elections fearing that APRA would make significant inroads in national politics: on September 5, 1936, "the National Election Board . . . disbarred APRA and Haya de la Torre from participation in the national elections scheduled for 11 October" (Masterson 56). The elections were suspended on October 21, and on November 14, 1936, Benavides assumed dictatorial powers by having "the congress extend his presidential term until 8 December 1939" (Masterson 56). By 1937, APRA began to "portray Benavides as a fascist agent intent on undermining the independence of Peru and the freedom of the Americas" (Ciccarelli, "Fascism and Politics . . . " 428), a charge that was not apparently true even though the group published many pamphlets, books, and manifestos in support of their argument. The intent of the APRA's claims of a fascist tendency in Benavides was to increase their visibility as a bona fide national political group and to regain authorized

status; in short, the majority of their propaganda "was intended to further sour United States relations with Benavides, expedite the president's removal from power, regain legality status for the party . . . and use its popularity and organisation [sic] to gain power" (Ciccarelli, "Fascist Propaganda . . . " 382). In his novel, Bedoya presents the conflicts between the pro-APRA supporters and Benavides as a way for them to achieve publicity and acknowledgement and not to portray Benavides as a fascist dictator, even though during his regime he wavered between sympathy for the APRA and adherence to fascist ideology. Just before he annulled the elections in 1936, "he appointed the pro-fascist Riva Agüero as his prime minister" (Skidmore and Smith 213).

After Benavides left office he continued in the national political spotlight. His successor, Manuel Prado, named him Peruvian ambassador to Spain in 1939. The time following his presidency of Peru shows a change, for in early 1945, Benavides supported "the election of a civilian government that could achieve national unity" (Masterson 79), and in response to his attempts to block the election of his chief military rival General Ureta, Benavides "received telegrams of felicitations from leading Apristas in exile" (Masterson 79) after he and Haya de la Torre agreed on a manifesto that Benavides had issued urging the civilian elections. Benavides died on July 5, 1945 less than a month after national elections were held on June 10 when José Luís Bustamente y Rivero defeated the military-leaning candidate

General Eloy G. Ureta. This victory was possible because of "the critical support of APRA and Benavides as well as the serious divisions within the armed forces . . . " (Masterson 82).

The important point that Bedoya stresses in his 1939 novel El general Bebevidas is that subversion occurred during many decades of Peruvian politics and increased during the Benavides regime from 1933 to 1939. In fact, the "attempted subversion of individual officers and entire military units by APRA and other civilian political groups never completely abated . . . " (Masterson 57) after these years, and Bedoya makes this a central focus in his novel. This was not strictly a Peruvian problem as the United States, more and more concerned that the Axis was making important advances in many parts of the Western hemisphere, was worried that the Axis threat was not military "but rather through the use of propaganda and subversion" (Ciccarelli, "Fascist Propaganda . . . " 361) evidenced by the infiltration of pro-Axis communities into Latin American countries such as Peru. As the 1930s came to a close, much of the dissension against Benavides continued as it had begun, a product of "The emergence of mass politics and social class conflict in the early 1930s . . . " (Masterson 59) in Peru and the use of subversive maneuvering between the classes. In this sense, the fact that Bedoya uses actual facts from Peruvian political history in his fictional rendition of the events makes his novel an important interpretation of Peru in the early part of this century, a time when the new social groups mentioned

above produce literature that expresses a "nueva alternativa de entender el problema nacional y para replantear sus proyectos y destino" (Cornejo Polar 117).

Manuel Bedoya's literary career started before Benavides became dictator of Peru in 1933. Among the members of the Generation of 1905 in Peru, a group "plenamente modernista" (Sánchez 299), are Manuel Bedoya as well as Ventura García Calderón, Felipe Sassone, and Alberto J. Ureta. During this time period Bedoya began writing drama and verse "para proseguir y acabar en la novela y la prosa de combate" (Sánchez 361). Much of Bedoya's writing appeared in Peruvian literary magazines and newspapers, two of which, El Comercio and La Prensa,[5] supported fascist ideals during the turbulent years of the Benavides regime, the antagonistic force in El general Bebevidas, Monstruo de América.

Preceding Benavides as dictator of Peru is Augusto B. Leguía, whose rule from 1919 to 1930 (known in Peruvian political history as the "oncenio" or eleven-year rule) corresponds approximately with the same years in which there is a substantial growth of newspapers and magazines in Peru (Cornejo Polar 112). In fact, before the governmental crisis of the early 1930s, the number of published journals and magazines steadily increases to 475 titles

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[5] Bedoya, El otro Caín... 37. In a scathing attack against the Peruvian newspaper El comercio, Bedoya refers to the daily as a "deadly serpent" that would stop at nothing to "romperle el corazón de un tiro a todo aquel que tuviese la inverosímil audacia de 'levantarse' contra el Régimen" of Sánchez Cerro. His use of vampire-like imagery (fangs of a snake) is not restricted to El general Bebevidas as an instrument to criticize his opponents.

in 1929; by 1936, the number drops to 326 (Checa Godoy 255). Bedoya's drama, "La ronda de los muertos" and his first novel, El hermano mayor (1909), were responsible for his exile to Spain where he actively participates in literary activities, working for three Madrid publications: Nuevo mundo, La estampa, and El sol (Sánchez 362). In 1923 he returns to Lima amidst the turmoil of the Leguía regime and continues to be an active journalist. In 1936, Bedoya is self-exiled to Chile where he "organizó una tertulia literaria en Santiago" (Sánchez 364) and where in 1939, he publishes El general Bebevidas. Monstruo de América. Bedoya died in 1941.

Bedoya's career as a journalist is not overlooked by most critics, one of whom sees him as "Entre los que han dado, si no todos en libros, por lo menos en revistas y periódicos, obra ya considerable . . . " (García Calderón 431). Similar to the case in Honduras, Latin American literary Modernism of the early twentieth century in Peru was different in comparison with that in other Latin American countries of the same time because of a noticeable lack of cohesion among the writers producing works. An archaic legacy rooted in the colonial past of Peru could not adequately produce an authentically "modern" literary phenomenon that was struggling for expression amidst drastic changes occurring not only in Peruvian politics but in Peruvian society as well. The appearance of different social classes (predominantly, an emerging middle class as well as a corresponding reading public) did not make up for the fact that there was no binding ideology among the

writers/intellectuals, giving Peruvian literature of this period a fragmented appearance in criticism. But the same idea of conflicting ideologies that set apart the dominant classes from the submissive ones in Peru's past also determines the place of the emerging middle class in Peru as producers and consumers of literature, a group that appears interested in the problems plaguing Peru during the 1920s and the 1930s even though the oligarchy and its writers were more interested "en la exploración del pasado, sin demasiados contactos con lo presente" (Lauer 23). Writers of this time period such as Manuel Bedoya produce literature that reflects their position within society and their attempt to address their relation with society directly as "funcionarios en actividades vinculadas a sus propias profesiones, como parte de la expansión de la base material de las letras iniciadas un decenio atrás" (Lauer 27).

The concept of a Peruvian national literary tradition is based on a system of oppositions, a tension "hecha de conquista y resistencia . . . la que soporta historicamente la existencia de los sistemas literarios que dibujan con trazos étnicos su alteridad" (Cornejo Polar 190). The turbulent politics of the 1930s in Peru was an "orden de hegemonías y subordinaciones, con sus correlatos étnico-sociales más o menos precisos, [que] tuvo obvios anclajes en el proceso histórico de la nación" (Cornejo Polar 106). Bedoya's literature adequately reflects how such turmoil is best expressed by using the vampire figure to represent the conflict between politics and social action.

Martin Tropp points to the enduring fascination with cultural texts out of late Victorian England such as the story of Jack the Ripper, the novel The Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson, and the vampire story interpreted by Bram Stoker in Dracula. Like Bedoya's novel El general Bebevidas, each of these stories develops social interactions involving striking distinctions, contrasts below the surface of a "normally" functioning society. Bedoya's theater and prose works reflect the idea of hidden contradictions waiting to appear in the same way that Stoker's vampire story (and each subsequent retelling including El general Bebevidas) threatens to expose these oppositions and place them into discourse. The ultimate dismantling of the Victorian world in Dracula by a vampire parallels real life just as the invasion of the private, social realm by the tyrant has implied force in Bedoya's novel because of the perverse sexuality orchestrated by the vampire figure Bebevidas. Under him, the social stratifications of Peru suffer nothing less that a "breakdown of the distinctions between gender and sexuality, in the release of a destructive power and a dangerous passion among men and women at a turning point in their lives" (Tropp 143) that are not only determined by the politics of Bebevidas but by his sexual practices as well.

In addition to its potential to express politics, the vampire myth in contemporary culture exhibits sexuality that has gone awry: "the popular fascination with vampirism has been related to its alleged expression and

distortion of an originally sexual energy" (Gagnier 142, my emphasis). In folklore, the male vampire returns to females in order to receive sustenance. In literature this changes to include female vampires who stalk young men. Female vampires who prey on other women became popular with Sheridan Le Fanu's 1872 novel Carmilla which introduces lesbian vampirism. As one critic points out, the sexuality in modern interpretations of the vampire story "portrays threatening male sexuality and passive female innocence . . . " (Griffin 454) but in Manuel Bedoya's novel the dictator/vampire feeds off young boys, homoerotic vampirism that is also developed in José Abimael Pinzón's novel El vampiro and Luís Zapata's Adonis García. Vampiristic sexuality in same-sex liaisons as well as male-female relationships occurs in Bedoya's novel as the tyrant prefers the blood of young men.

In Bedoya's narrative, vampiristic sexuality is not always associated with prescribed heterosexual formulations. In Stoker's novel Dracula (1897) the absence of the vampire Count Dracula during the majority of the novel allows the sexuality to be "dissociated from Dracula and associated instead with the four female vampires seeking male victims" (Griffin 455) such as Jonathan Harker, who is seduced by the vampiresses in Castle Dracula. In a similar fashion, Bebevidas is absent from most of Bedoya's narrative, and vampirism is associated with the characters who are fighting against the tyrant. As this novel demonstrates, vampirism is sexual activity occurring outside of marriage as Luis González and Julia de Solonio participate in a

tryst not associated with marriage. In this novel, "Vampirism can now be celebrated as the most exquisite form of sexual pleasuring, yet it remains outside of ideal sexual relationships" (Dyer, "Children of the Night . . . " 67) as the dictator Bebevidas demonstrates an affinity for the blood of young males and as other characters develop sexual dependency on each other.

In Bedoya's play "La ronda de los muertos," he presents the destructive power of passion as it breaks apart the protagonists of the drama, similar to the force at work in El general Bebevidas. The story revolves around the "conflicto pasional y apasionado de uno de tantos matrimonios equivocados en que el deseo se decora con el pomposo nombre de amor . . . " (García Calderón 437). Darío marries the former girlfriend of his best friend Ramón who still loves the woman; "con la antigua novia, en una tarde sentimental, le recuerda [a ella] su pasado fervor . . . " (García Calderón 527). Before he commits suicide, Darío surprises them, Ramón slips away, and Carmela attempts to convince Darío that she really loves him and not his best friend. Darío reproaches Carmela of infidelity, but blames passion for his apparent physical discontent that clearly resembles the wasting away of a vampire victim: "¡Enfermo, sí, estoy enfermo! El torbellino de las pasiones, que es grande y que es fuerte como el mar, me ha enfermado . . . Tú estás espléndida, vete también, mírate en el espejo . . . . Estás joven y plena, eres una hermosa flor de primavera; en cambio yo me veo marchito, en el invierno de la vida" (Bedoya, "La ronda . . . " 534-35).

In his novel Bedoya uses the vampire myth to describe Oscar Benavides of Peru as well as to criticize his regime. As the novel progresses, it becomes clear that vampire imagery not only describes persons but social relations between individuals as well. Interpersonal relationships among the characters of this novel arise out of the struggle for independence from the oppressive control of the regime that occupies the center of the story, and all these relationships provide a suitable backdrop for vampirism.

Bedoya's commitment to expose his country's difficult relationship with the military appears later in the novels of Latin American authors such as Miguel Angel Asturias who paints a bleak picture of Guatemala under Manuel Estrada Cabrera in El Señor Presidente (1946); in Alejo Carpentier, who presents a dictatorship based on facts of a Cuban dictatorship in El recurso del método (1975); or in Augusto Roa Bastos' Yo El Supremo (1973), a complex combination of letters and written documents about the Uruguayan dictator Gaspar de Francia. These writers use vampire imagery to provide interpretations of political events, and as Gerald Martin points out, Latin American texts about dictators such as José Mármol's Amalia (1851) and Asturias' work increase the similarity between despots and vampires through the depiction "of some Monstrous Personage violating the ordinary individual's privacy, both of home and of consciousness" (Martin 266). Although Bedoya creates a strong connection between vampiristic imagery and military rule, the focal point of this novel revolves around the precarious

human relationships that form between certain members of the Partido, the unsuccessful opposition struggling to end the terror the regime of Bebevidas. Bedoya's novel begins and ends with "classic" vampirism, and within the framework of a dictator/vampire are human relationships that are vampiristic.

Similar to the vampire count of Bram Stoker's novel Dracula, Bedoya's vampire dictator is based on an actual political figure, Oscar Benavides of Peru. Stoker had extensively researched the background of Vlad Tepes, better known as Count Dracula, for his 1897 novel; Bedoya had lived through and outside of the Benavides regime, so he wrote the novel as true experience. Vampirism in Bedoya's novel is evident from the title: the name "Bebevidas" roughly translates as "life-drinker" in English, an adequate description of the dictator depicted in the novel. Life and death are placed in immediate contrast when in the prologue, written by Astolfo Tapia Moore, the novel is referred to as "a living document" that will provide a "verdadera autopsia a los representantes más encumbrados de la opresión retardataria e inhumana que todavía flagela a un trozo de nuestra América" (Bedoya, El general . . . 14). In other words, the leaders of Peru are dead bodies in need of examination, corpses that still terrorize Peruvian citizens. In this fashion, death is quickly introduced in the novel as a major component. In order to appease the dictator's thirst for blood, "se había organizado una matanza sistemática para abastecer con vidas de hombres jóvenes la sed de sangre del monstruo Bebevidas" (Bedoya, El general . . . 16). The closing

section of the novel repeats this initial scene, establishing how the vampire myth traverses the entire work. The novel is divided into seventeen unnumbered sections and is narrated in the third-person; it is dedicated to Colonel Marmaduke Grove.

Before examining the vampiristic connections in this novel, it is necessary to display how the regime itself is presented in the work in terms of vampire imagery. The power of the regime begins to appear when Bebevidas cancels the national elections in an effort to minimalize the Partido's chances for representation. Jorge Herrera tells how the government under Bebevidas is responsible for the reaction against the regime, that is, for the existence of the Partido, the main opposition to the dictator: "Es el General Bebevidas y su cónclave de altos jefes militares, quienes han declarado la guerra civil al pueblo. El primer disparo ha salido de sus filas, el fuego ha comenzado a correrse desde allí" (Bedoya, El general . . . 115) and will instigate those of the Partido to launch measures to attempt to overthrow the dictator.

Bebevidas is an unseen but dangerous force that threatens by coercion; "Sus explosiones no las siente nadie, pero impulsan poderosamente sus émbolos" (Bedoya, El general . . . 116). He is a vampire who lives off the blood of his victims, a product of generations of Peru's societal hierarchy, a theme that the Partido continually reinforces throughout the novel, summarized in terms of vampires: "Nuestro medio social ha producido

siempre una casta de militares vampiros que no tuvo más mira que la opresión del pueblo. Pasemos revista a todos los Generales, Coroneles y Comandantes que han entrado por la Puerta Grande de Palacio desde hace unos cincuenta años. No hicieron otra cosa que embestirse al pueblo" (Bedoya, El general . . . 117). (Julia de Solonio, a key figure in this novel, had been married to one of Bebevidas' "comandantes" but she defects to the Partido). In the fashion discussed above by Masterson, young officers and leaders of the military "esperan solamente la oportunidad sagrada de una transformación completa de nuestra estructura política-social" (Bedoya, El general . . . 117) that APRA offers them. As another Partido member, Juan Tierra, explains: "hay que confiar en el elemento joven de la oficialidad del Ejército, para ganar la revolución" (Bedoya, El general . . . 119). Tierra supports the idea that the Armed forces are absolutely vital for the existence of Bebevidas and therefore the ironic and paradoxical way to create his downfall, a fact that Masterson points to in his book. As an important counterforce, the Partido provides the potential for many episodes of rebellion against the tyrant Bebevidas in the attempt at a revolution; as Tierra knows, "Las grandes causas revolucionarias . . . necesitan de estos riesgos de sangre y de lágrimas" (Bedoya, El general . . . 121) that the title of the novel mentions. The Partido's success is due in large part to the same of its enemy the dictator, the two sides living off each other in a vampiristic struggle for ulimate power and control; the title of the novel mentions the

Calvary, the struggle between the dictator Bebevidas and the Partido: "más muertos, más prisioneros, más desterrados, y . . . en estos dias comenzará el nuevo calvario" (Bedoya, El general . . . 122).

The leader of the Partido echoes the sentiments expressed early by Jorge Herrera, who stated that after promising elections then cancelling them, the government causes and incites revolution: "Es el propio Presidente Constitucional de la República quien le ha dado este golpe revolucionario a la Nación" (Bedoya, El general . . . 127). Julia compares the actions of the Partido members with those elements discussed by Masterson as similarities between the Regime of Benavides and his opponents: "El Partido es una ampliación de nosotros. Lealtad, disciplina, amistad fraterna. Los unos estamos para servir a los otros, con reciprocidad equitativa" (Bedoya, El general . . . 234). The Partido is reclaiming what was unfairly taken from them (elections, publishing rights) by the Bebevidas regime, and such actions are only in response to the aggressor, the Regime: "Nosotros no hacemos otra cosa que defender a la nacionalidad atropelada por la invasión de la horda civilista . . . " (Bedoya, El general . . . 236).

The complex human/social relationships parallel those within the opposition to Bebevidas as well. The Partido members realize that within their ranks are certain groups or "balillas" that are extreme, violent revolutionaries who do not follow party guidelines. Like the illicit relationship between Luis and Julia not officially sanctioned by society, the Central

Committee of APRA decides what measures are correct to follow within the Partido and that "Todo aquello que salga de esa punta debe ser absolutamente prohibido" (Bedoya, El general . . . 164). As Partido member Mario Solís puts it in the novel, "Si condenamos la violencia a los de arriba, no debemos permitirla a los de abajo" (Bedoya, El general . . . 165). (The ultimate defeat of the Partido is in part due to the clandestine operations of some of its members that are revealed by Julia's dying husband in section sixteen of the novel, violence that filters down from "above" to the Partido.) Nevertheless, the oppression furthered by Bebevidas only creates and fosters more violent reaction by those of the Partido whose leader believes that revolutionary success involves mutual bloodshed, an act typical of vampires. In a statement attesting to this fact, Solís points to the image of blood, the common feature in vampirism: "Cuando ataquemos la pirámide de Poder, derramaremos la sangre de los adversarios, pero derramaremos también la nuestra" (Bedoya, El general . . . 170), also showing how mutual bloodletting is necessary for the survival of one of the enemies.

As Partido members reflect throughout the novel on the power of Bebevidas and his regime, a common element they mention is the lack of causality of the power structure in Peruvian society, a point earlier indicated by Cornejo Polar. Things are the way they are just because; the journalist Manuel Montoya believes that the small number of powerful families in Peru are "vampiros elegantes y ventrudos" (Bedoya, El general . . . 185) who

ignore the needs of the pueblo and who continue to exist living off the lives of the less fortunate. Supporters of Bebevidas, those against the Partido, believe that things are the way they are because God made them that way and therefore not subject to questioning or speculation: "El mundo es como es; como lo ha hecho Dios, y siempre el rico tendrá más que el pobre; el sabio, conocerá más que el ignorante; el nacido en una buena cuna, tendrá que ser más honrado que el que nació a la intemperie . . . " (Bedoya, El general . . . 192), an argument that is often made against the vampire by those who attempt to explain its existence: an anomaly such as a vampire cannot possibly exist in the realm of God. In Bedoya's novel, however, not only God is to blame for the events that unfold due to the regime of Bebevidas but other supernatural forces as well, an important argument in support of the existence of a vampire as dictator of a country. The result of the regime's power, a "vibrating abnormality" (Bedoya, El general . . . 226), occurs due to the "influencia de Marte, de Venus o de los pajes siderales de Arturo [que] alteraban el cotidiano lugareño del gran aldeón" (Bedoya, El general . . . 226).

In a final interrogation scene, members of the Partido kidnap three top officials of Bebevidas' regime and bring them to a print shop for detailed questioning. In order that the Partido members present in the room not be identified by their prisoners, each wears a cowl with a number. The disguised Partido members interrogate three men of the Regime by asking

their familiarity with the basic elements of APRA, Marxism, and Communism. The point of this inquisition is to specify what the Regime and the Partido are doing to advance their respective causes and to see if members of the Regime know who and what the Partido is. Luis González hopes for a time when his fellow Partido members are in positions of official power, able to have legitimate force. At that time, "Cuando el Estado sea dirigido por nosotros, nubes de compatriotas, desconocidos por ustedes, surgirán inyectando una savia nueva a la nacionalidad" (Bedoya, El general . . . 257) like numerous vampires sinking their fangs into victims to produce new existences. Another Partido member, Tristán Cordova, emphasizes the vampirism idea as well when he states that, like one vampire producing many others, the situation in Peru is no different because the power of many actually lies in the hands of only a few who determine the outcome of an antiquated system: "unos cuantos viejos, con polilla espiritual en el corazón, mantienen los hilos de la farsa" (Bedoya, El general . . . 259).

The vampire motif of death and rebirth is used by Bedoya to exemplify the struggle between the regime of Bebevidas and those of the Partido; Luis sees death of the regime not leading to its subsequent rebirth but rather to that of the Partido's followers: the death of the regime will be eternal and will not produce more of the same but instead its opponent: "de ella [la muerte del regimen] no resucitará nadie, y . . . una nueva vida humana, de más noble visión de la vida, de más honda comprensión social, de alta

generosidad ideológica, de más luminosa conciencia del dolor y de la sabiduría os sucederá en los destinos de la Patria" (Bedoya, El general . . . 260). The journalista Manuel Montoya disagrees with this idea, stating that the regime is eternally rejuvenating itself: "podríamos matarlos [a los del régimen] moralmente, más aun de lo que están, pues parecen tener siete vidas, como los gatos" (Bedoya, El general . . . 264), a fact that the end of the novel attests to.

On his deathbed, Julia's legal husband uncovers a subversive plot by the Regime to undermine and extinguish any hopes of the Partido to succeed with their plan to overthrow Bebevidas with a revolution, and this signals the last hope of the Partido to be successful: "Allí estaba metido el maquiavelismo del gobierno. Sus artimañas habían triunfado . . . pero no se podían dar cuenta exacta del alcance de todo aquello" (Bedoya, El general . . . 273). Colonel Solonio, Julia's estranged husband, gave her papers indicating this plot before he died, but "el asunto del coronel Solonio, a quien le habían enterrado ya" (Bedoya, El general . . . 273), continues after his death in a fashion typical of the deathlessness of the vampire. Once the regime eliminates all chances of the Partido from being a considerable threat, Bedoya describes the country as a big torture chamber: "cuanto pudo imaginar el cerebro inquisitorial de las [sic] satrapacia, se aplicó a la carne joven que a diario se volcaba en los presidios" (Bedoya, El general . . . 276). Bedoya describes the carnage of Bebevidas in terms similar to how the

historic figure/tyrant Vlad Dracula (Vlad the Impaler) exterminated his enemies: "La ciudadanía yacía en tierra, con la punta de la bayoneta oficial empujándole las entrañas" (Bedoya, El general . . . 276).

The novel's last section, titled "Masacre y terror permanentes" (Permanent Massacre and Terror), depicts Bebevidas admiring Víctor Raul Haya de la Torre, founder and leader of APRA discussed above. Bebevidas is talking to a picture of the revolutionary leader and praising him for being so popular and for doing what he had hoped to achieve in Peru: "has hecho lo que yo hubiera deseado hacer en mi Patria: . . . eres la gloria más pura que ha salido de vientre de madre peruana . . . " (Bedoya, El general . . . 284). In a manner atypical of traditional vampire stories, the vampire in Bedoya's novel does not get his preferred victim in person, only a photographic, two-dimensional image from which he cannot remove blood to survive. Instead, the vampire in this story lives off the blood of innocent young men in a continual drunken stupor as a "borracho consuetudinario" (Bedoya, El general . . . 283).

From the beginning of this work, unstable human relations appear consistently through the story. As the novel opens, Luis (Lucho) González and Jorge Herrera react to the "anónimo" that Luis received telling him that his lover Julia is to appear with someone else at a specific place. Luis interprets the note as a reaction against his unsanctioned affair with Julia that, like infidelity or "cualquier amorío," society does not tolerate; he tells

Jorge that his affair with Julia has outcast him: "Si tú escamoteas estos trámites, quiere decir que te declaras en rebeldía, que tomas el camino de campo traviesa, y que debes ser considerado como un enemigo de la sociedad" (Bedoya, El general . . . 20-21). Their affair is what others in Peruvian sociey do not dare because of its scandalous nature.

Instead of beginning his novel with the politics of Bebevidas, Bedoya immediately places emphasis on the affair between Luis and Julia as an act that Peruvian bourgeois society does not tolerate nor does it acknowledge even though the potential for such a romance is always present. Similar to the mysterious threat of the vampire who hides until it attacks, these amorous liaisons between Luis and Julia dare to express the impossible: they are capable of "llegar a hacer lo que los demás, deseándolo como ellos, no se atrevían, por miedo a la intrusión del 'qué dirán'" (Bedoya, El general . . . 24). Ten years his senior, Julia possesses a dangerous but seductive power over Luis capable of sinfully mesmerizing him, "una magnífica hembra pecadora, una sublime Eva paradisíaca" (Bedoya, El general . . . 26). The parish priest Padre Crecencio is not immune from the tempting powers of passion either, as his secret desires to marry Encarnación Pérez are revealed at a party: "no tengo inconveniente en declarar que ahorcaría los hábitos, en la primera alcayata que encontrase al paso, con tal de contraer matrimonio con la señora Encarnación Pérez" (Bedoya, El general . . . 31). Margarita, or Margocha as she is known to the boarders of her rooming house, is an ardent

supporter of the Partido. In her attempt at convincing Encarnita to sway Padre Crecencio romantically, she tells her that their amorous alliance can only help the cause and adds that "Las mujeres listas hacen lo que quieren de los hombres enamorados" (Bedoya, El general . . . 156), something that most female characters in the novel are capable of doing as they are affected by love and passion but utilize it as well. Eventually, Encarnación causes Padre Crecencio to leave the priesthood: "la elocuencia de su palabra y la emoción de sus gestos habían terminado por dar el golpe de gracia a los hábitos del padre Crecencio . . . " (Bedoya, El general . . . 269) who becomes an ardent supporter of the Partido.

In addition to his affair with the wife of one of Bebevidas' important supporters, Luis is suspected of being a traitor within the Partido, but he claims that he is victim of mysterious forces as "Algo infernal, una intriga maquiavélica se cierne sobre todo esto para perderme" (Bedoya, El general . . . 65) despite the fact that Garcés, a fellow Partido member, believes his innocence as far as being a traitor goes and tells him that his affair with Julia is not a secret and therefore potentially dangerous: "el Partido está enterado de sus relaciones con una señora, cuyo marido tiene servicios de alto espionaje favorables al Gobierno" (Bedoya, El general . . . 67) of Bebevidas, a fact that proves to be the ultimate downfall of the Partido as a viable opposition.

At first, Luis and Julia connect only on a sexual, passionate level, unrepresentative of a married couple whose union is defined by sharing a household: "Yo nunca he dormido en su casa, ni ella en la mía. Nos hemos pasado las horas amándonos locamente, delirantemente . . . " (Bedoya, El general . . . 71).

Driven to spy on Julia because of the anonymous note, Luis learns that Julia and her husband have been meeting secretly at a small house. Unsure of their motive, Luis feels betrayed and victimized by Julia whom he describes in terms of bites and deadly fluids: "aquella sirena embrujada . . . le mordía los flancos del corazón como si fuera el alicate ponzoñoso y dentado de la mordadura de un áspid" (Bedoya, El general . . . 76). Disguised as a chauffer, Luis picks up Julia after a meeting with her husband, and near the ocean's edge intent on killing her for being a spy suddenly attacks her sexually like a vampire: "La besó una y mil veces, rompiéndole los labios en succiones de vampiro enloquecido" (Bedoya, El general . . . 85) in an episode very strange in nature and uncommon, "más extraño y superagudo que puede imaginar la mente humana" (Bedoya, El general . . . 85), the reaction most commonly associated with the confrontation in literature between vampire and victim. Her reaction is completely unexpected, creating "una extrañísima sensación. Ella, también, había creído que aquel hombre desconocido abrigaba el propósito de robarla, de matarla . . . " (Bedoya, El general . . . 85-86). This episode demonstrates the surprise and

"very strange sensation" that the veiled and clandestine attacks (in the form of "soplones" or informers) with which the Bebevidas regime controls the Peruvian citizens. Julia's wide-eyed disbelief in someone supposedly ready to rob and murder her also offers insight into an important aspect of the vampire lover: it is someone shocking and familiar at the same time who depends as much on the victim as the victim depends on the assailant. Energized by his attack, Julia turns on Luis and the roles are reversed, he now the victim: "Su boca de vampiresa le selló los labios en la forma voraz con que ella solía hacerlo, y no hubo más remedio que obedecer. De otro lado, Luis estaba sintiendo el peso de una terrible fátiga nerviosa y muscular" (Bedoya, El general . . . 88), the male now suffering from the attack of the female, an indication of reversal in the novel of roles assumed to be rigid.

All of part six in the novel deals with their encounter at the Balneario where Julia offers Luis the best food and drinks available. In this part of the novel, Julia also reveals to Luis her past history. Her parents died when she was eighteen, and Julia married Colonel Solonio, a wealthy war hero injured by a grenade explosion that left him sterile, a fact that ruined their marriage since he "no cumplía con sus más elementales deberes de esposo" (Bedoya, El general . . . 98). They split up but eventually agree to continue to meet secretly at their house on San Pablo Street, the locale from which Luís had seen her leaving accompanied by her estranged husband. Instead of an amorous connection as husband and wife, the colonel and Julia shared

strictly financial ties: they each guard half of the secret combination of a safe that contains a large amount of jewels and cash. The house in which the safe is located is next to where Luis and the leader of the Partido meet to discuss strategy against the Bebevidas regime. Luis had reason to suspect that Julia was a spy for the regime, but she assures him that Solonio had revealed the Partido's plans to Bebevidas' police force and not her. Her affection for Solonio is purely superficial; as she admits to Luis, "Siempre me habían interesado los hombres que doman la popularidad. Por eso me prendé de mi marido, de quien la sociedad de París y Londres se hacía lenguas por su compartimiento en la Gran Guerra" (Bedoya, El general . . . 109), their impression of him encouraged by his acts and not his true self. In contrast, Julia is attracted to Luis because he is capable of enjoying Julia for who she is, something she was denied during her nonsexual experiences with the colonel, even though Luis is "demasiado estremecido por el deseo, demasiado ciego con la venda del amor prohibido . . . " (Bedoya, El general . . . 110), a fact she openly welcomes. When Colonel Solonio eventually dies, Julia does not feel true sadness for him but rather for the loss of the Partido in its struggle against the regime: "a pesar del luto riguroso por la muerte de su marido, para salvar las apariencias, sólo le importaba el dolor de la derrota" (Bedoya, El general . . . 274) of the Partido. Her marriage with the colonel was only cursory; her true devotions lie with the Partido.

Julia has contacts with persons whom Luis has never met before, a new existence that has a curious and hypnotizing effect on him: "la revelación de un mundo nuevo le deslumbró" (Bedoya, El general . . . 137) and introduced him into a new reality. Despite the newness and marvel of this new life, it is through Julia and her friends at her home the Villa Pandora that they are able to create a resistance against the regime of Bebevidas. In their efforts to battle the dictator, they are a group at the edge of existence capable of operating when and where they please, a small band of fighters created by the vampire/dictator as mentioned above.

For Julia's domestic employee Odette, love is also a transforming force. She is in love with Franz Schultz, a German national who supports the Partido. For the two women, love has changed them: "sin el mayor esfuerzo ni sacrificio, hemos transformado nuestras existencias desde el punta [sic] de vista del amor" (Bedoya, El general . . . 109). The political endeavors of Luis and the Partido members transform Julia, but love and passion have a much stronger effect on her: "Diríase que desde hacía mucho tiempo [que Luís] le acompañaba en sus doctrinas e ideologías. No de otro modo se le habría explicado, a no ser que ignorase los milagros que el amor produce" (Bedoya, El general . . . 146).

Marta Silvestri, a friend of Julia, married for money and did not remain faithful to her husband, a wealthy Italian shopkeeper. After her nuptials "Toda una historia de saltos acrobáticos en los arrabales del Código de la

moral cristiana" (Bedoya, El general . . . 180) determined her existence, similar to that of Julia. For Marta, men in love are nothing more that deceivers of women, but John Lee, another Partido supporter, thinks differently. Women such as Julia are destructive when it comes to questions of love, and think nothing of smashing men like glass: "las mujeres como usted . . . deben sentir la necesidad de destruír a cada hombre que las ame, como los emperadores romanos que rompían los vasos, después de beber en ellos . . . " (Bedoya, El general . . . 188). Destructive drinking can be linked to the act of the vampire instead of the Roman emperors to better fit with the imagery of this novel.

A different perspective on relationships comes from the journalist Manuel (Manolo) Montoya who sees men as polygamous creatures by nature, not restricted to stay with one mate. Love is a superior force not to be altered with monogamy: "Eternizarse en el amor de una sola mujer, es traicionar al amor superior que debemos sentir por el Amor. Por eso la naturaleza nos ha hecho esencialmente polígamos, como lo son todos los animales machos de la creación" (Bedoya, El general . . . 188). Love and marriage are not related according to Montoya, and his interpretation defends the actions of both Julia and Marta in the novel. Accordingly, marriage is simply a legal agreement that is imposed by society and culture; attempting to fuse love and marriage is like carrying water in a basket: "por muy previstas y legalizadas que estén las trabazones de las junturas

matrimoniales, el sútil y volátil elixir del amor acabará por escaparse" (Bedoya, El general . . . 190) and search for new recipients.

In part fourteen Julia shares with Luis her suspicion that Villa Pandora is being spied upon by Pedro Vargas. The conversation turns to their conflicting views about their status as a couple. For Luis, marriage is an unstable concept: "yo creo que el matrimonio es la tumba del amor" (Bedoya, El general . . . 209), and he believes their union, not sanctified by marriage, is far more meaningful than matrimony defined by such concepts. Her willingness to help others in the Partido is more important: "¿cómo no habría de sentir adoración por esa amante extraordinaria de belleza de alma y de belleza de cuerpo, que vibraba con él, que sentía con él, que se quemaba con él en las hogueras de la emancipación redentora de los desheredados de la fortuna?" (Bedoya, El general . . . 212-13). In addition to the burning passion of sexual love (a component of their relationship anyway) Luis feels the same sensations toward her ideological stance and her commitment to party causes. Julia also sees the conventions of marriage (husband/wife/lover) as a puzzle: as she tells Luis, "vas a ser el marido de tu amante, o el amante de su mujer. Que para el caso es siempre una paradoja . . . " (Bedoya, El general . . . 210).

In part fifteen, the engineer Pablo Vargas is involved in an altercation with Marta Silvestri, friend of Julia's mentioned above, in which she mistakes his advances as driven by sexual impulses. He falls and hits his

head against a china cabinet in her residence. Manuel Montoya and Marta believe he is dead, and throw him into the sea. He is still alive, and much to their horror, regains consciousness. This episode involves life and death and revival of the dead, the common characteristic of the vampire figure. But who is vampire and who is victim? According to Montoya, Marta is to blame, as would be all women in her position: "Sin duda alguna usted provocó a Pablo de tal modo que éste no pudo menos que enardecerse . . . . Marta, el pobre Pablo ha sido víctima de su lujuria hipócrita y de su inexperiencia con las coqueterías femeniles . . . " (Bedoya, El general . . . 219), but as Pablo regains consciousness and is resuscitated, Manolo realizes the severity of his and Marta's actions: "Impulsado por esta fuerza ciega e irresistible, se hizo cómplice sumiso de Marta y se dispuso a ayudarla en su maniobra infernal. ¡Oh, qué fondo más inescrutable el de las pasiones humanas!" (Bedoya, El general . . . 225), another testimony to the dangerously seductive power of love and passion as it victimizes him.

In the following section of the novel, Marta and Julia are visited by Vargas, a shock that sends Marta into paroxysms of fear that the dead return from their graves. She screams to Julia as she hears Vargas' voice on the phone: "hemos sentido esa voz como si fuera la voz del muerto . . . Es el eco de la ultratumba" (Bedoya, El general . . . 229). Manolo Montoya reveals to Marta that in a reversal of roles she had been victimized by an undead Vargas who, "por hacer algo sensacional, es capaz de haber utilizado

el teléfono para dar un golpe de teatro y dejarlas 'muertas' a ustedes dos que le creen muerto. Pero está vivo, sano . . . " (Bedoya, El general . . . 230). Like the vampire who frightens his victims, Vargas is believed to be dead when in fact he is "alive, healthy" and capable of inciting extreme dread.

In part sixteen Julia reveals to Luis that she is pregnant with his child who will be raised in the beliefs of the Partido. As she tells Luis, "sólo comprendo que . . . me has devuelto a la vida, y que yo, en pago, te devuelvo, a mi vez, otra vida por la vida que me diste" (Bedoya, El general . . . 266). Julia returns a life to Luis (their child) in exchange for the life he has given her. This transfer of fluid (semen) from Luis to Julia does not remove life as occurs between vampire and victims but instead generates a new one, vampirism with a positive, life-fulfilling outcome. As Luis reflects on his approaching fatherhood he also sees the Partido as an equally productive force in Julia's life: "si bien él la había reingresado a la naturaleza, el Partido la había santificado con sus doctrinas redentoras" (Bedoya, El general . . . 268). Her "return to nature" is nothing more than her first experience with a man in a loving, child-producing relationship, an existence she was denied by her sterile and dead husband.

One of the figures in the novel is the journalist Manuel Montoya whose last name closely resembles that of the author (Manuel Bedoya), an indication that this novel is Bedoya's autobiograhical account or confession of his time during the Benavides regime; as the novel closes, Montoya is listed among

the characters who "pudieron salvarse, sea burlando la acción de la policía, o en el destierro . . . " (Bedoya, El general . . . 285) where Bedoya spent the last years of his life. In this novel, Bedoya harshly criticizes the political violence of the Benavides regime, and his development of human relationships in the novel indicates how vampirism is a suitable metaphor for both since they are human systems. As Bedoya had indicated in his work El otro Caín . . . , he has fulfilled his responsibility as a writer in El general Bebevidas: to point out "aquello que está en la conciencia de todos, pero que nadie acierta a concretar en el cuerpo compacto de una acusación" (Bedoya, El otro Caín . . . 53).

Manuel Bedoya adds the reality of a Latin American dictatorial regime to the vampire story in a work that resembles the tedious and drawn-out aspect of Bram Stoker's novel Dracula. The combination of a frightening dictatorship with the aspect of potential vampirism in human relationships creates a re-telling of the vampire myth that goes beyond Northrop Frye's definition of myth to include "projections of human fear" (Kellogg and Scholes 219) as well as human desire. Bedoya wrote El otro Caín . . . probably just subsequent to 1933 when Benavides first became dictator of Peru; his novel El general Bebevidas demonstrates how the end/death of one dictator (Sánchez Cerro) resurrects in the form of another (Benavides), similar to the vampire figure in its cycle of birth, death, and re-birth. In the transformation of myth over time in literature as "the expression in story

form of deep-rooted human concerns, fears, and aspirations, the plots of mythic tales are a storehouse of narrative correlatives . . . guaranteed to reach an audience and move them deeply" (Kellogg and Scholes 220), the same effect Bedoya had achieved in both his interpretations of turbulent years in Peruvian political history.

CHAPTER 4

EL VAMPIRO BY JOSÉ ABIMAEL PINZÓN

When Jonathan Harker finally reaches Count Dracula's castle in the opening part of Bram Stoker's 1897 novel Dracula, he writes in his diary how he is almost seduced and victimized by three female vampires. In one of his rare appearances in the novel, Count Dracula forcefully interrupts this sexual liaison and viciously declares to the three women "'How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me!.." (Stoker 47). As the vampire count looks at Harker, he "said in a whisper [to the three female vampires]: 'Yes, I too can love; you yourselves can tell it from the past. Is it not so? Well, now I promise you that when I am done with him you shall kiss him at your will . . . " (Stoker 47). Harker's journal entry for the following day tells how he wakes and his "clothes were folded and laid by in a manner which was not my habit" (Stoker 49). Despite the fact that Dracula feeds on Harker's blood, what happens between the two men is never revealed to the reader.

Thomas Byers has observed the importance of this episode in revealing "that vampirism is a sexual activity" (Byers 149), but he does not identify what kind of sexual activity. Byers describes how Dracula reprimands the three women for taking what is his, "promises them that they shall have

Harker later, and . . . gives them a present--a baby. They immediately take it and disappear" (Byers 149). If Byers' conclusion about the novel Dracula is correct, that as an interpretation of the vampire myth "it [the novel] leads us to recognize precisely those historical and political actualities it strives to conceal" (Byers 156) or keep off the written page such as group sex or homosexual activity hinted at in the above episode, then more attention toward the discourses of other human sexual activities in vampire narratives is required. As another critic notes, "this failure to integrate sexuality, and to project it instead onto Satanism . . . renders the novel [Dracula] finally worthy only of the appellation 'popular literature.' There is no growth towards self-knowledge, no integration or acknowledgment of interior forces. All sexuality is relegated to the vampires" (Demetrakopoulos 111) and human sexuality is ignored. James Twitchell's observes that the lack of an active sexual discourse in the vampire myth is how sexuality appears in the myth overall: "sex without genitals, sex without confusion, sex without responsibility, sex without guilt, sex without love--better yet, sex without mention" (Twitchell, "The Vampire Myth" 88). As another critic states, Stoker's novel is silent about sexuality: "The text resists the 'temptation' of spelling out any notion of sexuality, for which . . . it lacks any developed terms of description . . . as if the narrative itself takes a certain delight in resistance" to sexual discourse (Pick 75).

This chapter of the dissertation supports the critical thesis that the vampire figure and sexuality[1] are often expressed together as a violent combination, and, as Michel Foucault says of sexuality since the eighteenth century, placed into discourse (Foucault, The History . . . 23). The violence in José Abimael Pinzón's novel El vampiro (1956) is a reflection of the repercussions felt across Colombia after the aggressive "bogotazo" on April 9, 1948 when Jorge Eliécer Gaitán was assassinated on a Bogotá street. It

[1] Many critics explore the potential between vampirism and the various expressions of sexuality. Sue-Ellen Case, in "Tracking the Vampire," Differences: A Journal of Feminist Cultural Studies 3.2 (1991): 1-20, argues for a queer discourse that recovers what the heterosexual paradigm has refused in human sexuality. For Case, the possibility of "new forms of being..." is achieved through a "queer discourse that reveled in proscribed desiring by imagining sexual objects and sexual practices within the realm of the other-than-natural, and the consequent other-than-living..." (4) figure of the vampire. John Allen Stevenson, in "A Vampire in the Mirror: The Sexuality of *Dracula*," PMLA 103.2 (March 1988): 139-49, discusses the non-incestual potential of Bram Stoker's Count Dracula. Although Stevenson supports the presence of violence against women in Stoker's 1897 narrative, he indicates that "the ironic thing about vampire sexuality is that...it is in many ways very like human sexuality, but human sexuality in which the psychological or metaphoric becomes physical or literal" (142). For Stevenson, the bisexuality of the vampire figure "is both strange and familiar, both an overt peculiarity to be seen and dreaded and a reflection to be repressed" (146). For Joyce Carol Oates, "*Dracula* (Tod Browning, 1931): The Vampire's Secret," Southwest Review 76.4 (Autumn 1991): 498-510, vampirism remains heterosexual with numerous physical conquests: "the [vampire] story is an erotic fantasy in which the Stranger...seduces one too-trusting woman, and then the other, beneath the noses of their male keepers" (504). Oates contends that vampirism represents a shocking attractiveness; "It is the subtle, suggestive, disturbing appeal of the vampire that makes of the Dracula legend a very different fantasy from...that of the werewolf or the golem...whose grotesque physical appearance is sheerly repugnant and could never be construed as 'seductive'" (505, emphasis in original). James Twitchell, in The Living Dead: A Study of the Vampire in Romantic Literature (Durham, NC: Duke UP, 1981), discusses how Sheridan Le Fanu's 1872 "Carmilla" is somewhat of an inspiration for contemporary female vampire movies. This story is different from earlier versions of the vampire tale because it presents a "lesbian entanglement, a story of the sterile love of homosexuality expressed through the analogy of vampirism" (129). In "Dracula: Stoker's Response to the New Woman," Victorian Studies 26.1 (Autumn 1982): 33-49, Carol Senf notes that vampire sexuality is free from the confinements of human sexuality. She writes: "The vampire, dead yet intensely sexual, defies both natural law and society's restrictions and therefore manages to escape many of the limitations which affect human beings" (39). Carol Fry, in "Fictional Conventions and Sexuality in *Dracula*," Victorian Newsletter 42 (Fall 1972): 20-22, agrees as well that "vampire lore has much in common with human sexuality" (22).

also develops a startling image of the sexual activity going on in Bucaramangan society during the years following Gaitán's murder. Pinzón's narrative connects the journalistic discourse of violence with a novelistic version of the vampire myth to produce a violent vampire story that gives graphic detail about sex "based upon relationships where one partner is largely under the control of the other; sex which almost inevitably leads to some bad end."[2] For Pinzón, vampirism is the several types of hidden sexual activity in Bucaramanga; from the homosexuality and prostitution in the upper classes to the rapes and murders of three boys from working class families, El vampiro demonstrates how "the relations between vampires and their prey are an extremely potent symbol for characterizing even the ordinary ties of dependency that bind individuals together in civilized society" (Frayling 33).

There are two notable strategies in Pinzón's novel. First, through the combination of newspaper articles and a novelistic structure that ultimately raises the potential for journalistic discourse to narrate events, the work presents the often hidden and mostly violent sexuality within the vampire story. Second, Pinzón gives a vivid retelling of the sweeping effects of La Violencia in the province of Santander, Colombia, through this same

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[2] Stephen King, Danse Macabre (New York: Berkeley Books, 1981) 68. King's comment is important because within the vampire myth is the destructive capability of sexuality. Even though his book focuses on the Anglo-American tradition of the vampire in literature and film, his comment is applicable to Pinzón's narrative.

discourse.[3] Pinzón's novel depicts the violent murders of three adolescent boys through/as sketchy retellings of murders that took place in February of 1955 in Bucaramanga, Colombia. Pinzón names the novel after a secondary character (the "vampire" is Francisco Gáscaro, a low-profile medical secretary working for Dr. Evaristo Nuncira, the investigator of the case) but develops the main story lines around other characters, a technique of Bram Stoker and two other Latin American authors, Froylán Turcios and Manuel Bedoya, whose works are named after the vampire figures who appear significantly few times during the novel.

The action of the novel takes place in Bucaramanga (he tells the reader twice that the work is based on events that occurred there) (Pinzón 6, 305), but it is not limited to a Colombian locale to be effective social criticism. Pinzón writes that the novel "no queda circunscrita a una localidad, sino al universo del CRIMEN y de la INJUSTICIA SOCIAL,"[4] thus making the novel an adequate work with which to examine human behavior. Since violence is the key issue in this novel, this chapter includes some thoughts about violence and its relationship to testimonial writing by Ariel Dorfman who sees

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[3] See Laura Restrepo, "Niveles de realidad en la literatura de la 'violencia' colombiana'," Once ensayos sobre La Violencia, ed. Martha Cárdenas (Bogotá: Fondo Editorial CEREC, 1985) 119-69, for comments regarding the evolution of the narrative about La Violencia in Colombia. Restrepo observes how early works become less dramatic representations of violence: the "'Inventarios' de muertos y horrores, registrados por las primeras denuncias, que buscaban enardecer conciencias con la presentación de corte naturalista de los hechos, cedieron ante los escritos que abandonaron las circunstancias más explícitas..." (126).

[4] Pinzón 5. Pinzón contrasts words spelled with all capital letters with lower-case ones to highlight his reference to the eye-catching potential of sensationalist newsprint.

the role of literature in Latin America as a way to question powerful and many times violent reality, for "only an exploration of the ways in which our contemporary fiction subverts prevalent power, or submits to it, can reveal that fiction's true character."[5]

In one chapter of his book Some Write to the Future (1991), Dorfman outlines the formation of a written body of testimonial "voices" that describe the horrors of post-1973 Chile under Augusto Pinochet. The reporting of violence in contemporary Chilean testimonial literature has a strong resemblance to how Pinzón interprets the newspaper accounts of a murder that occurred during the years of La Violencia in Bucaramanga, Colombia. Pinzón read about this event and then, like the compiler of a testimony, "took

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[5] Ariel Dorfman, Some Write to the Future: Essays on Contemporary Latin American Fiction (Durham, NC: Duke UP, 1991) xii. Dorfman's comments are appropriate for a discussion here about the effects of violence since he has published, among novels, plays, and short stories, a collection of essays on Latin American writers and the relation between death and violence in their texts called Imaginación y violencia en América (Santiago: Editorial Universitaria, 1970). This publication is important because he states that narrative violence goes against established norms of content and form representing an attack against "la estructura misma del universo en que el lector descansaba su mirada...." (36). Dorfman uses vampiristic imagery to describe violence: "Detrás de los dientes que muerden está escondido el hombre" (31-32) and "la violencia es un lento desangramiento interior" (33). Recently, Dorfman's play Death and the Maiden was released as a major motion picture starring Ben Kingsley and Sigourney Weaver as torturer and victim, respectively, whose roles of power that existed within an unidentified South American dictatorship are reversed or, as Dorfman says in the text above, subverted. One critic identifies (the film rendition of) the play as "a sadomasochistic love story that locks torturer and victim together in a chillingly intimate spiritual embrace" (Owen Gleiberman, "With a Vengeance," Entertainment Weekly 260 [February 3, 1995]: 33). Dorfman's current status as a critic of the power of multiculturalism in Latin American literature is underscored by David William Foster who claims that Dorfman's The Empire's Old Clothes: What the Lone Ranger, Babar, and Other Innocent Heroes Do to Our Minds (1983) "is actually not concerned with Spanish-language texts but the consumption in Latin America of translations of foreign texts and the consumption through them of abiding imperialist models" (David William Foster, Cultural Diversity in Latin American Literature [Albuquerque: University of New Mexico Press, 1994] 93).

the risk of sitting down and searching for the written words that would give expression to what [he] had to articulate, and later . . . circulated it in the form of a manuscript or a mimeograph copy or even as a book--the transposition of that enclosed episode . . . " (Dorfman 134) of violence in his city.

John Beverly defines the testimony as "a novel- or novella-length narrative told in the first person by a narrator who is also the real-life protagonist or witness of the events he or she narrates" (Beverly, "'Through All Things Modern...'" 125-26, my emphasis). Like Dorfman, Beverly also includes in the genre someone like Pinzón "who then edits and textualizes the account, making it available as a printed book or pamphlet to a . . . national and international reading public" (Beverly, "'Through All Things Modern...'" 128). By turning to newspaper accounts of an event, Pinzón incorporates an accessible mass-produced literary form into the telling of a regional event of La Violencia and makes it public. With its many typographical errors, the cheap paper onto which it is printed, and the use of the highly popular vampire figure to portray the violence of Colombia, the novel exists as a popular literary artefact "located at the intersection of the cultural forms of bourgeois humanism--like literature and the printed book, engendered by the academy and colonialism and imperialism--and subaltern cultural forms" (Beverly, "'Through All Things Modern...'" 135) that are

accessible to a wider, less culturally-integrated reading public that the book seems to target.

Pinzón's career is not well documented by critics of Colombian literature. In addition to El vampiro, published in 1956, he has a sketchy publication record. His other book, Las frutas de la venganza, does not carry a place of publication or a date. It is the story of the conflict between two powerful families involved in the fruit industry in Colombia but does not carry any message of vampirism. El vampiro, however, is divided into forty five chapters, prefaced by the "Aclaración" (Declaration) by the author. Each chapter consists of several unnumbered sections which alternate the dialogue between characters and the omniscient narration describing the events as they occur. After the last chapter of the novel is the "Explicación y reconocimiento" (Explanation and Recognition) in which the author claims that the novel portrays events that occured in Bucaramanga in the province of Santander in 1955. In this same space he recognizes and thanks the employees of a Medical-Legal office who provided him with the technical framework for his novel, a complex but interesting contribution to the vampire story in contemporary Latin American literature.

In his recent book about journalism and narrative in Spanish American fiction, Aníbal González indicates that Latin American writers involve journalistic discourse into their works as a way to comment about social

reality,[6] and argues for a closer examination of the impact of journalism on Spanish American narrative fiction. Pinzón's novel El vampiro provides a suitable frame with which to examine the development of a narrative discourse through journalistic techniques. Pinzón's narrative depicts a characteristic of Spanish American modernity that González highlights as "a violence that must be exerted and renewed periodically upon a milieu that actively or passively rejects it" (González, Journalism... 3).

The murders in El vampiro are unique because the killer writes the word "vampiro" (the Spanish word for vampire) on his victims' bodies after having sex with them. Closely connected with the search for the murderer are excerpts from newspapers and/or comments that either support or oppose the investigation, a process that slowly reveals the identity of the killer/vampire. Pinzón utilizes newspaper articles as the source of his story and incorporates into his novel commentary about the press and what they do and do not allow to appear. The presence of three different texts in Pinzón's narrative--the novel itself, the newspaper articles, and the word "vampiro" on the dead bodies--throws into question the meaning of textual

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[6] Aníbal González, Journalism and The Development of Spanish American Narrative (Cambridge, England: Cambridge UP, 1993). Chapter One of González's book introduces the topic. In chapters two through four respectively he examines the following authors and their works: José Joaquín Fernández de Lizardi, El Periquillo Sarniento (1816), Domingo Faustino Sarmiento, Facundo, o Civilización y barbarie (1845), Ricardo Palma, Tradiciones peruanas (1872-83). Chapter five looks at the Spanish American Modernists' close tie to journalism. In chapter six González provides commentaries on Jorge Luis Borges, Gabriel García Márquez, Mario Vargas Llosa, and Elena Poniatowska and their status as writers influenced by journalistic discourse.

authority: whose "text" is the reader to believe? That is, to what extent can Pinzón's novel be an accurate mirror of Colombian society during La Violencia when "el vampiro" emanates from three different sources? Is it possible to draw direct parallels between vampirism and human activity when in this novel the belief in vampires appears as sensationalist journalism?[7]

In Pinzón's novel the definition of the vampire is left to the reader. Consistent differences in the text require close attention and continual reader speculation as to the vampire's identity. After the autopsy on one of the murder victims presumably killed by Francisco Gáscaro, Dr. Evaristo Nuncira notes that "'El cadáver está sin una gota de sangre; parece que lo mató para chuparlo . . . [¿]ve esta herida del cuello?'" (Pinzón 124). Before he is finally apprehended and publicly labelled as "El vampiro," Gáscaro's last attack is quite different than the one earlier postulated by Evaristo: "El criminal «Vampiro» cayó sobre la víctima de la prueba y con una de sus garras le cubrió la boca en tanto que con la otra se propuso estrangularle" (Pinzón 302). In a similar fashion, his actions do not directly reflect the newspaper article that initially informs the people of Bucaramanga that a vampire is among them: "Aparece con las primeras sombras de la noche y deja como

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[7] Twitchell notes that the combination of fact with fiction via newsprint is present during the early nineteenth century in Edgar Allen Poe's story "Berenice" (1835), his first attempt to draw the vampire into a tale that is based on newspaper reports of grave robbers. Poe was part of "the first generation [of writers] to find in its newspapers that life indeed did imitate art, and so when Poe made premature burial and grave robbing central, he was not doing anything new but rather carrying 'imitation' to a new level..." (The Living Dead... 59).

huellas cascos de cabra y un intenso olor a azufre en el ambiente por donde pasa" (Pinzón 7). These subtle discrepancies in the text leave room for the reader to construct a vampire figure based on presented material as well as information from the vampire myth that Pinzón incorporates into his text.

Pinzón demonstrates how fact and fiction together in the same space produce powerful social commentary, a technique that parallels Bram Stoker's use of imbedded journalistic narratives (newspaper articles, eye-witness accounts, diary entries, recordings) to establish the paradigm of accounting for the vampire myth within the framework of Victorian society in Dracula. As Stoker extensively researched Eastern European history to provide the verisimilitude of his novel Dracula, Pinzón admits that he worked diligently "con la imaginación buscando cuál debía ser el personaje central y su ubicación, desde dónde pudiera enfocar todas las situaciones y complicaciones de la trama en los diferentes problemas sociales que debía exponer" (Pinzón 305). His narrative focuses on the mythic figure of the vampire as a way to examine social problems, and the driving force of the story centers around writing about violent acts. Because of its sweeping ability to describe basic human actions, the vampiristic imagery in Pinzón's novel depicts his region's cultural struggle with La Violencia as well.

At the beginning of the novel, Pinzón carefully explains to the reader that his work is not an historical document; "Es una Novela ficticia; no una Historia novelada" (Pinzón 6). The two words the author emphasizes with

capitalization are "novel" and "history," or "story," respectively. In this work, Pinzón combines historical facts within a novelistic structure, but he exonerates himself from any coincidence between those actual events and what is in the novel for two reasons. Pinzón believes that a writer has every right to "escoger un tema cualquiera y elaborar de él su obra" (Pinzón 6) and also that his role as a journalist grants him the ability to fictionalize facts taken from published chronicles: "hice la historia de tales hechos en crónicas publicadas en el periódico EL FRENTE . . . " (Pinzón 6). To demonstrate that the novel is inspired by real events, however, he dedicates the novel to the mothers "que perdieron sus hijos por un monstruo que llama «El Vampiro»" (Pinzón 6), the criminal about whom the novel is based.

Pinzón's interpretation of Colombian violence does not center around the capital province of Bogotá but brings together the urban elements of violent and deviant sexual behavior, adultery, prostitution, and drugs into play in rural Colombia. David Block has observed the predominance of publications about La Violencia in Bogotá. Pinzón's novel minimalizes Block's fear that "por causa del sistema de distribución subdesarrollado de Colombia, la investigación de La Violencia esté limitada a aquellas obras publicadas en la capital . . . " (Block 47) and allows a regional interpretation of the phenomenon as well as a point of departure for the development of an alternative discourse in Colombian as well as Latin American narrative literature: homoerotic sexuality. Instead of setting a male vampire against a

female victim, Pinzón develops homosexuality as the bridge between vampire and victim, a technique developed by two other Latin American writers of vampire stories, Manuel Bedoya and Luis Zapata.

El vampiro opens with a newspaper article telling about a mysterious figure chasing young boys and "extendiendo sus alas de murciélago grande" (Pinzón 7), suggesting a big vampire bat. (Later in the novel, the narrator specifies that the article appeared "en uno de los diarios de mayor circulación . . . en la cual se daba cuenta de la aparición de un monstruo ultra-terreno por el sector de «La Rosita»" (Pinzón 153), a prominent house of prostitution.) Dr. Evaristo Nuncira is attempting to explain to his friend Carlos Fariño that the primary goal of this article is to relate "que un degenerado sexual persigue a los menores y por tal actitud lo llamen «Vampiro»" (Pinzón 8); in this fashion, sexual degeneracy or perversity is presented as a function of the vampire and not of humans. The article describes the vampire with mythic elements of vampire lore, obviously researched by Pinzón for the novel: "fue condenado a reanimar por fuerza diabólica su cadáver periódicamente y escapar de la tumba para privar a jóvenes de su sangre y cobrar así vitalidad" (Pinzón 8). Fariño fears that this article will convince "a la inmensa mayoría de lectores del periódico, fanáticos creyentes en endriagos, duendes y vampiros . . . " (Pinzón 8) that such a being is an actual threat to society; as he states, he hopes that this type of writing "no es más que literatura" (Pinzón 9). But Evaristo contends

that illicit and violent sexual acts relate to the vampire figure quite well without resorting to fiction: "[el vampiro] sí puede ser un ser humano, pero que por causa de su depravación moral se ha hecho acreedor a ese apodo" (Pinzón 9), confirming what Pinzón had stated earlier: society is guilty of crimes, not those who form society.[8]

This opening conflict between Evaristo Nuncira and Carlos Fariño in Pinzón's narrative points to the primary force of the vampire in literature: the potential of violent and hidden sexuality as an "active" discourse. In Pinzón's novel, the denied and concealed discourse of aggressive sexuality confronts true sexual drives and identities in a subversive fashion because what is hidden from view often reveals the most; as one critic notes about the official documentary literature regarding La Violencia in Colombia, "the word ['violence'] fulfils a particular ideological function: to conceal the social content or the class effects of the political crisis" (Sánchez, "La Violencia . . . " 792) while commenting on that same content.

There is a broad preoccupation in Colombian literature with La Violencia[9] that appeared after the assassination of Jorge Eliécer Gaitán in

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[8] Pinzón 5, my translation of: "Yo no acuso al HOMBRE de sus crimenes, sino a la pavorosa SOCIEDAD delincuente," the underlying message of Stoker's novel as well.

[9] See Marino Troncoso, "De la novela *en* La Violencia a la novela *de* La Violencia: 1959-1960 (hacia un proyecto de investigación)," Violencia y literatura en Colombia, ed. Johnathan Tittler (Madrid: Ediciones Orígenes, 1989), 31-40, who agrees that literature about La Violencia "parte de los acontecimientos de 1947 previos al asesinato de Jorge Eliécer Gaitán..." (33). Restrepo (see note 13 above) notes that the first works thematically tied to La Violencia are deficient from a literary point of view but "por primera vez en Colombia la literatura, en forma generalizada, se integraba a la realidad, desenvolviéndose paralelmente con los hechos" (125). Restrepo draws a close relationship between fiction

1948. Despite virtually no mention of El vampiro in literary histories of Colombia, the novel serves as an important interpretation of La Violencia in Colombia during a time period when many were attempting to piece together the facts (and fictions) surrounding Gaitán's murder and the ensuing chaos and confusion. Pinzón wrote and published his work in Bucaramanga in the province of Santander. Even though writers of the Highland tradition of Colombian literature produced "the fiction of official literary language, as opposed to the popular traditions of Antioquía and the oral traditions on the Caribbean coast" (Williams, "Colombia" 200), Pinzón's narrative reflects a trend in literature about La Violencia noted by one critic as "personal accounts of human suffering, vivid in imagery but generally mediocre as aesthetic experience" (Williams, "Colombia" 205) but as a major literary voice about the phenomenon.

The basic plot provides important clues about Pinzón's crucial observations about discourse and its fulfillment. Alberto Guzmán is a homosexual cleptomaniac who steals a pencil from a doctor's office, the

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and reality in more mature works that follow the initials ones that, as direct testimonies of actual events, achieve little fame as "texts" of La Violencia. See also Raymond Leslie Williams' chapter titled "Colombia" in Handbook of Latin American Literature, Second Edition, ed. David William Foster (New York: Garland Publishing, Inc., 1992), 179-215, for scattered comments relating literature and La Violencia in Colombia. Williams asserts that La Violencia "was Colombia's most important political event of the twentieth century and had a powerful impact on literary production" (185-86). See also Alberto Zuluaga Ospina, "Notas sobre la novelística de La Violencia en Colombia," Cuadernos hispanoamericanos 216 (diciembre 1967): 597-608. A collection of essays devoted to the topic is in Violencia y literatura en Colombia, ed. Johnathan Tittler (Madrid: Ediciones Orígenes, 1989). Gonzalo Sánchez devotes the last part of his article to "Culture and the Violencia" and argues for a closer cultural study "between the Violencia on the one hand, and on the other: myths, legends, and beliefs..." (807) that Pinzón attempts in El vampiro.

same writing utensil that the vampire uses to mark onto his victim's bodies the word "vampiro." Alberto's wife is Bertha de Guzmán, sister of the murderer, Francisco Gáscaro. Bertha separated from Alberto because she suspected him to be involved in homosexual infidelities; in chapter four, she writes a letter to Alberto confirming that she is aware of these activities: "en las condiciones morales en que me has puesto, [yo] podría sacrificarlo todo revelándolo todo" (Pinzón 34). Bertha's letter displays the "text" of violent acts as well as attempts to denounce them.

In the novel the use of drugs and sexuality allow for the discourse of vampirism. In chapter eleven, "El Dr. Evaristo, en su automóvil, después de salir de su residencia, bajo el sedante de la morfina estuvo recorriendo la ciudad" (Pinzón 89) described by the narrator as a flight on wings that "no fuera de angel ni de paloma sino de demonio o vampiro" (Pinzón 105). What Evaristo sees allows the sexuality of Bucaramanga to exist as a discourse clouded by drugs but nonetheless revealing about the human condition: "la acción salvaje de la posesión concuspiscente, donde el hombre pierde todo sentido moral y todo recato higiénico . . . es capaz de convertirse en el más asqueroso perro que lame la úlcera de pus y sangre a cambio de la succión de su pus y de su sangre" (Pinzón 96). Just as the vampire becomes a fearful creature through its need for human blood, Pinzón demonstrates how humankind becomes animalistic due to the vicious excessiveness of sexual appetite induced by drugs. In this fashion, Pinzón makes a commentary

about his country's drug problem in the late 1940s and early 1950s. Otto Morales Benítez notes how the contemporary drug crisis in Colombia is similar to the powerful and abusive actions described in Pinzón's narrative written more than thirty years earlier. Pinzon's narrative demonstrates that in both time periods, "El narcotráfico pervierte y compromete a demasiados grupos, en los diferentes estamentos sociales" (Morales Benítez 212). Pinzón opens up a dialogue about the abuse of power within the realm of authority with a drug-addicted doctor who investigates a murder case.

Evaristo's hallucinatory drive through the city in the novel allows Pinzón to develop a sharp criticism about social inequalities. As his trip begins, Nuncira notes "la existencia natural de un orden, dentro del gran desorden sobrenatural" (Pinzón 89). What is the supernatural order he is referring to? The consistent repetition of verbs in the imperfect tense throughout chapter eleven ("veía," "se fijaba," "observaba," "recorría," "presenciaba," "pasaba," "seguía adelante," etc.) (Pinzón 91-104ff) establishes Evaristo's position as observer/narrator/teller of background information who is unprepared for the sudden appearance of a different series of events, the three murders by Francisco Gáscaro. Evaristo provides the reader with information about his society, his city, but despite the inequalities he describes, he notes that "ese enorme desnivel de clases y de vidas, era la belleza, porque de todo esto surgía el dolor humano" (Pinzón 99). Beautiful human pain and suffering is experienced by those individuals in

this novel whose carnal desires lead them into prostitution houses, opium dens, and marijuana clubs only to be arrested and publicly scorned. They become victims of power as they participate in illegal but enjoyable activities.

As Pinzón develops the idea of severe social distinctions, he satirizes the role of the press who remains silent about respectable people being arrested for violent activity but prints everyone else's stories. When Bertha de Guzmán is murdered, "quedaba censurada en forma total la noticia de los hechos . . . " (Pinzón 77) surrounding her murder. Aware that her husband was a homosexual, Bertha de Guzmán had been sleeping with Dr. Edgar Revolledo, who later murders his wife Alicia by setting her on fire described by the narrator as a brutal killing: "la desalmada bestia descargó sus garras sangrientas sobre el lánguido cuello [de Alicia] y la estranguló, lanzándola violentamente a la mitad de la sala" (Pinzón 261). But "En torno a este tenebroso hecho la prensa . . . guardó un profundo silencio" (Pinzón 262). The father of the vampire's first victim begs the newspapers not to publish the details of his son's murder but a journalist tells him: "Ud. comprende que se trata de un hecho público cumplido del cual ya la totalidad de la ciudadanía estará enterada; y con callar en la prensa, no haríamos sino bien al criminal" (Pinzón 143).

Pinzón admits the popularity of the vampire tale through his writing and addresses vampirism directly in the novel. As Evaristo Nuncira and Carlos Fariño discuss the details of a mysterious murder printed in their daily

paper, they ponder the validity of the headline that reads "El «Vampiro de la Rosita» hombre o monstruo, siembra el pánico en la ciudad" (Pinzón 7). Carlos laments that the anonymous author of this story presents the information as if it were real, unlike the fictional vampire in literature by such writers as Theophile Gautier or E.T.A. Hoffmann: he tells Evaristo "El cronista local lo encaja en su folletín como un ser real" (Pinzón 9). As Pinzón continually demonstrates in his novel, however, the vampire of the pages of the anonymous article is a real part of his city's existence. In fact, Pinzón's vampire does not differ from the "real-life" vampire Padre Félix in Froylán Turcios' novel or the dictator Bebevidas in Bedoya's narrative. Francisco Gáscaro kills three young men in retaliation against his sister Bertha de Guzmán's murder because he also knew that her husband Alberto Guzmán had been sexually involved with young boys. Eliminating the young men removes Guzmán's ability to practice a socially unacceptable act as Gáscaro initiates a vigilante-style authority discourse to silence the discourse of homosexuality.

Before the novel begins, Pinzón explains that the information in his novel coincides with "hechos dolorosos ocurridos en Bucaramanga en Febrero de 1.955" (Pinzón 6). He presented "la historia de tales hechos en crónicas publicadas en el periódico . . . " (Pinzón 6) El Frente, a conservative newspaper that was coincidentally a victim of La Violencia: "Ha sido destruído en dos ocasiones por la violencia política: el 6 de mayo de 1946 y

el 9 de abril de 1948" (Jaimes Espinosa 37). For four years prior to the publication of Pinzón's novel in 1956, the newspaper El Frente "cuenta con corresponsales en casi todos los municipios santandereanos que le permite entregar información completa y variada de todo el departamento" (Cacua Prada 327). Despite the recurrent acts of violence, Pinzón admits that nothing can stop "al escritor su libre albedrío para escoger un tema cualquiera y elaborar de él su obra" (Pinzón 6).

The Club de las Rositas is a brothel, "la organización más perfecta en cuanto a explotación del placer sexual clandestino se refiere" (Pinzón 16) that is located in the neighborhood of the initial killing. According to an official in the novel, sexual activity is a common occurrence in Bucaramanga: "Este mes han sido denunciados setenta y tres delitos contra el honor sexual: violaciones carnales, estupros, corrupción de menores, raptos y demás" (Pinzón 40). For Evaristo Nuncira, public prostitution is vampiristic: "no deja organismo vital que no infeste moralmente" (Pinzón 46). Private or secret sexual favors, those associated with the prostitution house Las Rositas are equally destructive: "debe considerársela como el cáncer o la lepra que corroe a esas mismas sociedades mojigatas que viven escandalizadas de la prostitución pública" (Pinzón 46). In the novel, prostitution is desire hidden from public view that also masks homoerotic desire "as monstrous heterosexual desires [with which] sexually aggressive women are used to

mediate and conceal . . . central fantasies about sex between men" (Howes 104).

Pinzón combines the whore and the homosexual as markers of distinct sexuality. Tomás Almaguer points out that in Hispanic identity these two terms involve semantic similarities resulting from a "cultural equation made between the feminine, anal-receptive homosexual man and the most culturally stigmatized female," the prostitute (Almaguer 260). Pinzón does not develop an "active" homosexual discourse because to voice direct same-sex activity advocates a "different" social discourse. Evaristo Nuncira suspects that Carlos Fariño is a homosexual but does not directly say so in the novel; instead, Pinzón writes what Evaristo smells in Carlos' office: "Un intenso olor a espermatozoide inundaba el despacho" (Pinzón 14) of Carlos Fariño. A bit later Evaristo conjectures that Fariño "le estaba dando al muchacho [de la oficina] una gratificación por otra clase de servicio . . . " (Pinzón 15) that does not cause him to feel hate or fear "sino una repugnancia llena de compasión" (Pinzón 18). But as Evaristo later overhears a conversation between his wife and Fariño's wife, his pity becomes rejection: "No estaba equivocado en mis dudas sobre las tendencias sexsuales [sic] de . . . Pero qué asquerosas larvas sociales . . . Infelices tarados. No volveré jamás a tratar a Carlos" (Pinzón 28). As Almaguer indicates about this lack of direct homosexual discourses in Mexican society, a discourse of purely outward homosexual identity in Pinzón's narrative

"militates against the construction of discernable, discrete 'bisexual' or 'gay' sexual identities because these identities are shaped by and draw upon a different sexual system and foreign discursive practices" (Almaguer 262) that ultimately would not sell the novel. Thus, in Pinzón's depiction of harmful homosexuality, every effort is made to preserve family honor that slips away almost continually in the story; Evaristo Nuncira even attests to the potential destructiveness of heterosexuality: "La vigencia del mal en todas sus faces [sic] se inaugura con la aparición del hombre y la mujer. Estos lo transmitieron a las sociedades de generación en generación y ha recorrido por los siglos hasta nuestra época presente . . . " (Pinzón 181). Pinzón agrees with Almaguer who writes that "any deviation from the sacred link binding husband, wife, and child not only threatens the very existence of la familia but also potentially undermines the mainstay of resistance to Anglo racism and class exploitation" (Almaguer 266).

Gayle Rubin notes that, because of their association with sex, homosexuals and prostitutes are considered deviant and dangerous, "a criminal sexual population stigmatized on the basis of sexual activity" (Rubin 22). Pinzón's novel succeeds as a portrayal of the low social stratification of such members of society: the vampire is a secretary (Francisco Gáscaro) whose secondary voice in society points to Rubin's observation that "erotic dissidents are channeled into positions that have less impact on the

mainstream of social activity and opinion" (Rubin 22) and less chance of voicing an important discourse in doctrinal activity.

Pinzón attempts to construct a watchful discourse that attempts to seek out and limit subversive sexual activity; the core of the novel is the Nuncira brothers' (one a doctor, the other a judge) attempt to identify a molester of children and the SIC's attempt to uncover prostitution in Bucaramanga. But the novel progresses because this discourse of power and control is continuously threatened by its counterdiscourse: the three rapes and murders of boys and/or continued illicit sex by members of the upper class. Tim Edwards points to the dilemma involved in "public-private sex" that shows a history of "increasing sexual regulation whilst [sic] sexual activity has constantly widened and spread further into other areas" (Edwards 101). The issue of homosexuality in the novel gains strength as general sexual activity is allowed more narrative space, and the association of homosexuals as degenerates and perverts results from textualization: "The majority of gay men are not pederasts, though the popular press's perception and promotion of them as 'child molesters' is crucial in creating the association" (Edwards 61-62).

Pinzón's novel vocalizes the discourse of a different sexuality represented through the vampire figure. Christopher Craft has indicated that this kind of text presents "a culture's first attempt to admit the inadmissable, to give the unnamable a local habitation and a name . . . " (Craft 112). Craft

notes that homosexuality as a term is rather ambiguous and never direct. The relations between gay characters produce a "problematic desire" (Craft 113), a different sexuality that is the result of socialization. For Gayle Rubin, the 1950s are important years for establishing crucial discursive demarcations between different sexual activities: struggles result "in the form of laws, social practices, and ideologies which then affect the way in which sexuality is experienced long after the immediate conflicts have faded" (Rubin 8). In other words, official discourse surfaces to deal with and control the possible effects of this sexuality. Rubin applies her theory to the United States, but sexuality and a watchful, political discourse are also closely related in Pinzón's narrative about the regional after-effects of La Violencia in 1956, "after the immediate conflicts" of 1948 when Gaitán was murdered in Bogotá.

The relation between vampirism and questionable sex becomes clearer in Pinzón's novel as Francisco Gáscaro kills his victims at night, the time most commonly associated with sexual activity but also the time when things are not visible. The murders are not provided for the reader; they exist "off" the page since the reader becomes aware of the acts through the narrator and Evaristo Nuncira. That is, Gáscaro's private actions are withheld from the reader yet made into the focal point of the novel named after him. This tension surges through the entire novel, and the reader sees that "vampirism takes place in private, at night,..the same space which our

society accords to the sex act" (Dyer, "Children of the Night . . . " 55). Yet Pinzón's novel is a product for the reader, a document about social behavior that reveals and dis-covers the vampire act and sexuality and makes them public. The reader, then, becomes a competitor against Evaristo and his brother as they hasten to reveal the culprit of the murders. The goal as readers/investigators is to decipher writing of/by the vampire (the word "vampiro" on the boys' corpses is the clue) enough to be able to trace it back to its source.

Stoker's and Pinzón's novels appeared at turbulent times in the history of their respective countries. The novel Dracula depicts vampirism in an innovative way for its time but "with virtually every form of unacceptable sex . . . [the novel] evaded censure at a time when Zola's English publisher was imprisoned for indecency and Havelock Ellis's clinical studies of sexual behaviour were banned" (Tracy 41). A strong controversy in the Rojas Pinilla regime in Colombia of the 1950s was among the ruling hierarchy and the press; as Fluharty has indicated, "the raging fire of press polemics . . . culminated finally in the closing of El Espectador and El Tiempo, two of Colombia's greatest dailies" (Fluharty 314), indicating a disdain by the majority rule for the printed word that might reveal unhappy but truthful insights about reality.

The nature of Pinzón's narrative, the continual shift between an omniscient narrator and Evaristo Nuncira telling the reader the progress of

the investigation, is undermined by the writing on the bodies of the vampire's victims by the vampire Francisco Gáscaro in addition to the newspaper articles depicting the crimes. This feature does not exist in Stoker's narrative because "the reader misses the insistently coherent narrative of the Count" (Gagnier 151) since his story is recounted from the point of view of those pursuing him. Stoker and Pinzón converge as producers of literature that "exploits an international information industry" (Gagnier 147) through exposure of the vampire's exploits through journalistic discourse, but Pinzón uncovers the "text" of the vampire: the enigmatic word "vampiro" on the bodies of Gáscaro's victims.

Two interpretations of this word are possible: it is the signature of the author of the crime (Francisco Gáscaro "signing" his text, his work as vampire) or the signature indicating and implying someone else, specifically, Alberto Guzmán for his act of violent and forbidden sexuality against young boys. For Pinzón, then, the word "vampiro" represents either an autobiography written by the vampire himself or a biography about the vampire written into discourse by Evaristo Nuncira and his brother as they present the investigation as it happened.

Pinzón announces the crimes then carefully traces them back to the beginning to set the stage for cause, reminding the reader of Gabriel García Márquez' Crónica de una muerte anunciada (1981) (Chronicle of a Death Foretold). Even though Crónica . . . is not about a vampire and El vampiro

is, both works depict the eventual bloody murder of someone caught in a love/sex triangle, and both narrations move backwards in time to before the murder in order to lay out the steps leading up to the crime. The key point in both narratives is violence, and Aníbal González notes that "the coherence and clarity associated with political as well as narrative authority always emanate from an arbitrary, irrational, sometimes violent act, an act exactly parallel to the institution of moral principles . . . " (González, Journalism . . . 116). Even though the works are twenty five years apart, each one is based on a true incident that the author claims to have occurred around the same time: 1951 for García Márquez, 1955 for Pinzón. Pinzón's novel differs from García Márquez's in one significant detail: it uses vampire imagery to portray the crimes of a sexual nature.

The brutal and bloody slayings of several London prostitutes in the 1880s by Jack the Ripper before the appearance of Stoker's vampire tale raised "the figure of the murderous night prowler into a paradigm of the developing paranoia of big-city life in late Victorian Britain" (Smith 83), a feeling echoed by the citizens in Pinzón's novel as they wonder in fear when the next attack will be. Following the second murder in Pinzón's narrative, delirious fear spreads over the city, and the mere mention of the word "vampire" causes panic: "La palabra «Vampiro» fue un sordo rumor que cobró valor extraordinario de espanto entre quienes la pronunciaban y entre quienes la escuchaban" (Pinzón 187). Jack the Ripper became the subject of

many newspaper and serial articles speculating about the crime and his whereabouts. In a similar fashion, Pinzón has shaped the vampire myth to fit contemporary Colombia, his vampire "presented not simply as an ancient, foreign and long-vanished threat, but as a real figure in a recognisable [sic] social landscape" (Smith 84). Pinzón has placed the vampire figure in a novel in which there is not a clear distinction between writing and fact, between fiction and life. Pinzón questions the position of newspaper journalism as capable of accurately depicting life while at the same time admits the carelessness practiced by journalists whose vivid descriptions of murders and slayings become daily reality for many readers who may not be able to distinguish fiction from truth. This sensationalist technique serves as an actual anchor to stabilize and confront reality. In this kind of journalism "The scandalous happenings and bloody crimes . . . are framed in a moralizing context in an attempt, however crude, to explore the workings of the human psyche" (González, Journalism . . . 45).

As an interpretation of the vampire story, Pinzón's novel comes surprisingly close to Stoker's novel Dracula by presenting texts as they pave the way to the vampire. But the difference in Pinzón's vampire story is the use of writing by the vampire and less about the vampire: he marks the bodies of his victims in pencil with the words "el vampiro," somewhat similar to the "signature" left by Count Dracula (teeth marks) on the neck of his victims but more graphic. The three violent murders occur at different times

in the novel yet are closely related. As Evaristo performs the autopsy on the first corpse, he explains that "en la espalda como en el pecho le dejaron dibujados con lápiz de tinta azul algunos signos y la palabra «Vampiro»" (Pinzón 118). The second victim's corpse displays similar markings. Evaristo tells other doctors who are witnessing the autopsy: "vean ustedes estos signos del pecho y la palabra Vampiro. En la espalda está marcado lo mismo" (Pinzón 175). The third victim's markings are almost identical: "Las mismas características en las heridas causadas y la violación sexual. Sobre el cuerpo dibujado al parecer con el mismo lápiz dermográfico, los mismos signos y escrita la misma palabra: «Vampiro»" (Pinzón 216). Pinzón's narrative ties vampirism together with writing as consumptive acts set within a cultural framework: "The text's action absolutely depends on the inclusion of mass-produced testimony; it absorbs these extraneous pieces within itself just as Dracula assimilates the life-blood of his victims" (Wicke 474). Unlike Stoker's vampire, however, Francisco Gáscaro (the vampire in Pinzón's novel) is a character whose use of the pencil parallels that of the hidden discourse attempting to have a voice, an important goal in the development of Colombian literature of the early to mid-twentieth century. Count Dracula speaks very little as character in Stoker's novel, but the vampire in Pinzón's work speaks in writing against the cruelty of the dominant class. Vampirism in Pinzón's novel parallels the abusive, quieting nature of the Colombian

ruling class controlled by complex social/sexual relations as well as the position of writing in Colombian society.

The violence of the vampire is a significant component of the vampire myth. The sexual violence of the vampire as well as of the other characters in Pinzón's novel are more transgressive than Count Dracula's because they are highly visible to the reader even though the reader "sees" the vampire attack only in the last chapter of the novel. Victorian England, the background for Stoker's 1897 novel, did not outwardly display the deviant behavior that was rampant beneath the surface of apparently "normal" functioning society, but Stoker's novel revealed this "underground" desire through vampirism which, according to Franco Moretti, "makes bearable to the conscious mind those desires and fears which the latter has judged to be unacceptable and has thus been forced to repress, and whose existence it consequently cannot recognize" (Moretti 81). Pinzón's work reflects a similar trend in this kind of sexual textualization and "allows its writers and readers simultaneously to acknowledge and deny those aspects of themselves and their world that they find most troubling--to see them both as part of the community and as available for sacrifice" (Spencer 220).

Pinzón's novel is a display of malfunctioning sexuality. He chooses to carefully (yet graphically) display this hidden reality of society on the pages of his novel through the act of the vampire figure. In addition to the word "vampiro" on his body and also a lack of blood, the first victim has also been

anally penetrated: "está lleno de orgasmo sanguinolento el recto!" (Pinzón 124). Unlike General Bebevidas, whom Manuel Bedoya develops off the page and behind the closed doors of the presidential palace in El general Bebevidas, Monstruo de América or Padre Félix in El vampiro by Froylán Turcios, the vampire in Pinzón's narrative gets full coverage.

As tabloid journalism, chapter one of the novel strongly suggests that society is fragile and ready to become the victim of the press. As the news of the first murder spreads, "Había un afán general por conocer la noticia y nadie quería quedarse sin el periódico" (Pinzón 152), and the dailies jack up the prices knowing that crimes sell. From exploits about monsters in the press to adultery, Dr. Fariño believes that this report is only tabloid trash but as Dr. Evaristo Nuncira discovers, such sensationalism is highly reflective of society--and necessary to reveal the invisible side of that society.

This novel presents vampirism as it appeared in Bram Stoker's novel Dracula: escalated social violence of the vampire figure. Stoker presents vampirism as a puzzle to be solved, similar to detective fiction that "insists finally on the ability of rational, scientific, urban man [sic] to understand, to confront and to conquer criminal or evil forces" (Pinzón 83). For Pinzón, vampirism is a real part of everyday life, a painful model for La Violencia in Bucaramanga. His novel comments not only on the harshness of vampire violence but on violence in Colombia as well; this novel combines the politics of writing violence in Colombia, commented on by Vernon Lee Fluharty in

Dance of the Millions: Military Rule and the Social Revolution in Colombia, 1930-1956 (1957) and by Raymond L. Williams in the 1991 work The Colombian Novel, 1844-1987, works that contain commentaries about Colombian politics and its relation to violence on the printed page. Pinzón artfully combines the text of Colombian politics, specifically the movement of La Violencia, beginning with the murder of Jorge Eliécer Gaitán on April 9, 1948 and moving out of and away from the capital into the Colombian provinces, with a vampire story that incorporates the writing and texts of sexual violence.

As the news of the third victim of the vampire appears and the press announces that the killer has been caught, tensions build. The public demand for the vampire reaches riot level, similar to the outbreak of violence immediately following Gaitán's murder in Bogotá: "Tales informaciones surtieron su efecto violento en la ciudadanía. Hombres y mujeres se lanzaron en estampida a la calle. Muchos salieron provistos de armas crueles" (Pinzón 217) in search of the killer. Fluharty notices that La Violencia shifts from the city to the countryside in a way that mirrors this reaction: "as the capital grew quiet, the tide rolled onward to the provinces, and violence became generalized" (Fluharty 108) as the struggle between Liberals and Conservatives escalated during the years following Gaitán's assassination. A little over a year later, in November of 1949, a right-wing dictatorship had begun in Colombia under Laureano Gómez whose regime came to a close in

1953 with the rise to power of Rojas Pinilla, a military man whose coup d'etat achieved its goal "with a phrase from the national anthem: 'The terrible night has ended'" (Fluharty 139), hinting at the coming of light and the powerlessness of the vampire figure that myth has repeated in the vampire story.

The years between 1948 and 1953 in Colombia show a pattern similar to Victorian England, the backdrop for Dracula, Stoker's vampire tale that contains clashing socio-sexual ideologies. During the years following the assassination of Gaitán, "Inequalities of wealth and status were put to the question [and] new frames of mass reference were created" (Rubin 16), which allowed in what was previously considered difficult to accept: an outside strongman or dictator whose recourse to success involved possibly unorthodox measures to "push upward, or, disregarding the forces which raised him up, plunge the nation back into some ultimate chaos in which, in time, the basic conflicts must again be put to trial by fire" (Fluharty 156). This move towards the modern world also triggers the enhancement of "a new sexual system characterized by distinct types of sexual persons, populations, stratifications, and political conflict" (Rubin 16) that appears in El vampiro in the form of violence of a sexual nature.

Despite Rojas Pinilla's efforts to terminate the violence that had been part and parcel of the Gómez regime, a hidden, subversive force was still at work during his first year as Chief Executive of Colombia, leaving shocking

reminders of Gaitán's murder: "more than a hundred dead were attributed to factional strife by the end of the calendar year in which he [Rojas Pinilla] came to office" (Fluharty 259). Factional bickering erupts once again under Pinilla through the medium of print: "the violence was once more growing in the provinces as a result of public agitation of issues through the press . . . " (Fluharty 262). Fluharty points to Pinilla's conflict with the press, a friction in Pinzón's narrative: "the fundamental right of a free press in a free society; the continuance of public political violence, assassinations, and general disturbances; and finally, the tendency of Colombian newspapers to exploit every instance of violence for partisan advantage" (Fluharty 262). In a sweeping move that reflects Fluharty's points, the press preys on the public who want to read about horrendous crimes committed in their own society. After the first of the three murders, the crime achieves fame on the pages of local and national newspapers, and "ante la intensa solicitud de periódicos locales, los vendedores empezaron a aprovecharse de la oportunidad y cuadruplicaron el precio" (Pinzón 152) of their dailies, paralleling the relationship between vampire and victim as a way to comment on his patria's close ties with writing, in particular, the fact that the pages of newspapers in Colombia during this time "reported violence in such a manner as to incite further violence" (Fluharty 266) and that "The printed-personal cycle of violence seemed to have no end, one inciting the other, and the government damned for censoring the printed violence, while it was cursed for not being

able to halt the physical violence which fed on the printed kind" (Fluharty 276, my emphasis).

Pinzón states that El vampiro is based on actual events that occurred in the province of Santander. Compared to the events that Fluharty describes in Chapter Fifteen of his book, the events that Pinzón refers to are symptomatic of the spring of 1955 when murderous violence had erupted once again in the provinces, "induced by the memory of past horrors, by the constant atmosphere of crisis created by the political juggling, and by the fear that the armed clashes could be a prelude to a return to generalized civil war" (Fluharty 272). To demonstrate the escalated spread of violence during this time period, Fluharty lists thirteen acts of violence including pillage, robbery, and murder that occurred within nine days over various departments of Colombia (Fluharty 270-74). Pinzón depicts a similar trend, for the three slayings in El vampiro occur within one week. Beginning with Gaitán's assassination in 1948, the wave of violent brutality that inundated Colombia continues well into the mid-1950s, and Pinzón's novel is a timely testimony of the enduring attraction of writers who develop a violent vampire figure in order to personify such brutality.

In the trends of Colombian literature, Raymond Williams notes a division among its regional literatures. Until the 1960s "a large-scale distribution of Colombian fiction beyond regional boundaries within Colombia did not exist" (Williams, The Colombian Novel . . . 19) and each region

produced its own literature. Pinzón's novel appeared in 1956, a date that places it within Williams' chronology as a regional text discussing the national and universal problem of violence.

Strong regionalism, or the development of separate and distinctive social, political, and literary characteristics, is affected by La Violencia, a political movement that extensively shakes up all of Colombia. In addition, "the 1950s, under [Gustavo] Rojas Pinilla, were years of political repression and public censorship" (Williams, The Colombian Novel . . . 12) throughout all of Colombia. Pinzón develops the idea of a prohibited/prohibitive text in El vampiro as a commentary on the role of writing and texts in regional Colombian culture during the 1950s. The working-class people, the "juez de bocas multitudinario," demonstrate the difference of opinion regarding the capital press and the provincial press that hides "los crímenes sociales porque temen perder las suscripciones y los anuncios de los poderosos del capital" (Pinzón 78). The upper class supports the omission of grisly details such as murders, "salvando así de la injuria publica a la sociedad invulnerable" (Pinzón 79). Until the 1970s, Colombia "had produced only three novels of recognized national and international import:" María (1867) by Jorge Isaacs, La vorágine (1924) by José Eustasio Rivera, and Cien años de soledad (1967) by Gabriel García Márquez (Williams, The Colombian Novel . . . 20). Even though La Violencia initially occurred in Bogotá, it "was a national phenomenon that affected the national psyche, not a regional

conflict" (Williams, The Colombian Novel . . . 18), and Pinzón's novel is an important contemporary interpretation of national violence in Colombia.

In Colombian literature, the novel was a minor genre. From the 1880s throughout the early 1900s Jose María Vargas Vila helped produce literary magazines and books, some of which "contain scandalous plots, typically embellished with sexual practices considered taboo during the period . . . " (Williams, The Colombian Novel . . . 38), very similar to El vampiro, published in 1956. Even though the novelistic genre did not flourish during the 1950s, this time period saw the initial appearance of novels of La Violencia that "communicate experience through narrative strategies that allow the reader the active participation expected in the modern novel" (Williams, The Colombian Novel . . . 49) such as journalism. Pinzón brings the reader into his novel with newspaper journalism to remind the reader of the day-to-day normality and brutality of events, a trend also present in the news print of early Spanish America that catered more to the masses than to the educated elite: "there flourished in far greater number and diversity an assortment of dailies, weeklies, pamphlets, and gazettes, devoted in their entirety to the rowdiest forms of political journalism" (González, Journalism . . . 16). His novel reflects an historical trend in Colombian letters: novels were less frequently read by the upper classes, who tended toward poetry. "Most of these novels were written by Liberals and have either passed unnoticed or been adamantly censured by the Conservative critical

establishment" (Williams, The Colombian Novel . . . 51). Williams make it clear that in Colombia, writing and politics exist side by side, the conservative element banishing or ignoring novels that were written by liberals and accepting that which agrees with the dominant regime.

Bucaramanga is located in the Interior Highlands region of Colombia, an area historically enmeshed in writing that differs from novels or stories, one example being the appearance in 1923 of La novela semanal, a weekly publication that mirrored British broadsheets or the American pulp magazines that "ranged in quality from the most sophisticated writing of the time to popular fiction, with a predominance of the latter" (Williams, The Colombian Novel . . . 69). The principal novel from the Interior Highlands was La vorágine (1924) by José Eustasio Rivera, a work that signalled the trend to move toward a national literary expression and more specifically, toward telling the Colombian story of violence (Williams, The Colombian Novel . . . 72). Rivera's novel is a story about writing violence as the narrator Arturo Cova "employs a series of strategies in order to effect his characterization as a writer" (Williams, The Colombian Novel . . . 70) about the violence that eventually takes his life, in this case, the jungle. Just as Cova's tragic story revolves around writing, Pinzón's novel develops how Evaristo Nuncira solves the murder case that involved writing. But even after Evaristo's "story" about Francisco Gáscaro is completed and the criminal is in prison, the press (writing) literally has the final word in the text, conjecturing that "para salvar

el propio honor del hermano extinto, el Juez Penal Superior [Rodolfo Nuncira, el hermano de Evaristo] había cometido también el crimen de condenar a UN INOCENTE" (Pinzón 303).

Pinzón's accurate depictions of the vampire myth hint at his exposure to foreign texts such as Dracula. One year before the publication of Pinzón's novel in 1956, the literary magazine Mito appeared which included "writers such as Sartre, Borges, Robbe-Grillet, Henry Miller, and Jean Genet" (Williams, The Colombian Novel . . . 77), definitively internationalizing the exposure to writing within the Interior Highlands. Pinzón's novel not only develops writing as the center of the story but a vampire figure as author/writer inscribing his own story, a feature that Stoker's novel does not include. The Highland fiction from Colombia, including Rivera's La vorágine (1924), Zalamea Borda's Cuatro años a bordo de mí mismo (1934), Pinzón's El vampiro (1956), and Caballero Calderón's El buen salvaje (1966) "are novels of writer-figures who, in essence, relate their respective 'adventures of writing' under a variety of guises" (Williams, The Colombian Novel . . . 85).

Pinzón's story develops the vampire/writer of the violent and transgressive text of sexual deviation and questions its representation on the printed page. His narrative fiction portrays the vampire as a subject and object of violent acts at a time when violence affects all of Colombia, and it is appropriate that with the murder of Jorge Eliécer Gaitán on April 9, 1948,

death becomes an integral part of Colombian literature just as the preoccupation with the undead vampire figure haunts Bram Stoker and other writers of vampire literature. The recurrence of death has its parallel in the violent act of murder, the stamp of La Violencia on Colombia as well as of the vampire figure in narrative fiction. The violence in the press (Pinzón's novel as a journalist) and the acts of violence perpetrated within Colombian society points to a struggle to understand the place of violence on the front pages of the local dailies in Pinzón's novel and consequently the position of the discourse of death in society. The first victim's father pleads to keep his son's story out of the press because for him and his family "Ya es suficiente el sufrimiento que tenemos" (Pinzón 142). A reporter promises to do so even though "que al siguiente día [los folletines] habrían de ser pasto jugoso para esa clase de bestia cristiana que se llama humanidad" (Pinzón 143).

Vernon Lee Fluharty notes that in early 1955 violence in the Colombian provinces made its way to the front pages of the provincial presses due to the conflict between Rojas Pinilla, then-dictator of Colombia, "and the party oligarchs who used the newspapers to combat both the government and each other in a skirmishing for position" (Fluharty 314). Fluharty describes the result of this polemic: "Barred from the electoral arena, they [Rojas' opposition] transferred their bitter partisan activities to the headlines and the front pages. Charge and countercharge exacerbated the physical violence, and tore the nation apart emotionally . . . " (Fluharty

314) at a time when partisan bickering had escalated the outbreak of more violence begun in 1948 with Gaitan's assassination. Fluharty places writing and violence together; in early 1955, "the press problem and the violence in the provinces became inextricably woven with the party opposition to Rojas" (Fluharty 314). In Pinzón's novel, the main judge of the murder cases, Rodolfo Nuncira (Evaristo's brother), is asked to resign in an article that appeared in a local newspaper. The narrator notes the combination that Fluharty mentions: that "el contenido de la noticia era negro de improperios y amenazas. Esta noticia en todos los diarios locales coincidía entre sí por el estilo agresivo y violento" (Pinzón 257).

During his regime Rojas Pinilla acts to curtail the appearance of more violence on the printed page in an effort "to prevent Colombian journalists from exacerbating public tensions that are already explosive (and have long been so) through unrestrained partisan polemics" (Fluharty 298). In other words, Rojas Pinilla shows a strong propensity for censorship that according to him is in the interest of the Colombian people: this tendency seems to say that trimming away the violence in the newspapers will diminish the violence on the streets of his country. But Pinzón tells the reader that this is not true: "los trabajadores del periodismo pensaban que con sus crónicas, tituladas a lo ancho de la página del periódico e ilustradas con sendas fotografías, irían al siguiente día a causar un revuelo social extraordinario" (Pinzón 75).

Pinzón demonstrates that Rojas' efforts fail, for as one critic of violence in the media has indicated, the presence of printed violence allows for its study: "one of the major effects of mass media violence is to generate controversy over what mass media material might do to make people more violent in their relations with other persons . . . " (Larsen ix). Instead of undermining and silencing his country's violence, Pinzón acts as a voice of the violence occurring around him and places it into discourse. In an effort to understand Colombian violence, he bases his novel on events taken from daily newspapers; as Ien Ang has noted, "people in their own social and historical contexts make sense of all kinds of [violent] media texts in ways that are meaningful, suitable, and accessible to them" (Ang 161).

Pinzón interprets the violence of the vampire in a way that echoes the relevance of the vampire figure in literature: readers as well as writers such as Pinzón can "identify, delineate and, just as importantly, correlate some of the more elusive and therefore fearful issues of their time" (Smith 77, emphasis in original) through the sexuality of the vampire figure, a desire that "fails to observe any of society's attempts to control it--prohibitions against polygamy, promiscuity or homosexuality" (Senf, "Daughters of Lilith..." 208).

As noted by Ariel Dorfman earlier in this chapter, the eruption of the testimonial genre in Chilean literature reflects the violence of the 1973 coup in Chile. Dorfman identifies violent acts in Latin American literature with

inventiveness, or "Violence as [a] companion to imagination" (Dorfman, Some Write... 38). Violence allows for a deeper understanding of existence because it is rooted in the real world of writers and readers such as Pinzón. The crimes of Francisco Gáscaro admit a fault in Colombian society that few people want to acknowledge, the possibility of non-traditional sexual behavior. Gáscaro acts upon his knowledge that his violent crimes give him notoriety in a society that quickly covers up such acts. When Rodolfo Nuncira explains to his brother Evaristo the connection between the pencil and the three murders, he is indicating that Gáscaro's motivations connect violence and writing: "seguramente [Gáscaro] halló curiosa la popularidad estruendosa que le dieron a sus crímenes [que] continuó marcando a sus dos víctimas siguientes con los mismos signos y la misma palabra: «Vampiro»" (Pinzón 297). His violence distances him from those "who neither wish to admit their origins nor are able to catch a glimpse of their own crisis which is looming on the horizon at that very time" (Dorfman, Some Write... 108). In other words, Gáscaro's violence serves a purpose as does the act of writing it. Dorfman notes that the appearance of the stories from newspapers as popular fictions (Pinzón's statement about the press in Colombia and its [in]ability to report violence) and as literature (Pinzón's novel about Colombia) provides "the form in which readers (and writers) can supposedly break out of the brutal cycle of misery and violence" (Dorfman, Some Write... 203) and open up a discourse.

Pinzón's novel and another Colombian narrative, Gabriel García Márquez' Chronicle of a Death Foretold, pose a question about the relation between violence and sex: "Is Latin America doomed to this sort of everyday civil war on its streets and in its bedrooms, does violence narrate us over and over again, whether in our relations with each other or with our rulers?" (Dorfman, Some Write... 218, my emphasis). García Márquez wrote of the murder of his best friend in 1951, and Pinzón wrote of murders that occurred four years later, in February of 1955, and each author's fictional account of violence "sensed a deeper drama, where the forces of history and myth . . . were apparently again at work" in the form of violence on the streets, in the bedrooms, and on the printed pages of Colombia (Dorfman, Some Write... 218). Both García Márquez and Pinzón endeavor to account for personal and political violence in Colombia and their approaches succeed because "By blending journalism, so dependent on immediate evidence, with the imaginary, which expands freely according to its own creative laws, the Colombian writer grounds the incredible murder[s] in everyday detail" (Dorfman, Some Write... 219).

As a vampire story, Pinzón's novel delves into homoerotic desire emblematic of the underlying paradigm only hinted at in Stoker's novel Dracula but directly dealt with in other Latin American vampire novels such as Bedoya's El general Bebevidas, Monstruo de América and Luis Zapata's Adonis García. Carefully concealed under failing/failed heterosexual relations,

the sub-text in Pinzón's work is "'the love that dare not speak its name' . . . as a confluence of anxieties about monstrous heterosexual desire, gender boundaries, and the act of utterance itself" (Howes 104) as the vampire Francisco Gáscaro writes his identity on the corpses of his three victims. In El vampiro, there is no mention of the sex act between Francisco Gáscaro and the young boys nor is narrative space permitted to develop explicit homosexual experiences between other male characters, "the secret sin that vampirism denotes and that the text cannot utter directly" (Howes 104).

The beginning of this chapter of the dissertation indicated how Stoker's novel also does not mention the male-male union between Count Dracula and Jonathan Harker. However, unlike in Dracula, El vampiro achieves and maintains a discourse about homoerotic fulfillment since the voice of the vampire, the "absent center, hinted at, approached, . . . is the penetration of a man by a vampire" (Howes 108) after which the vampire "speaks" in writing through the word "vampiro" on the bodies of his victims.

CHAPTER 5

RAFAEL MALUENDA'S EL VAMPIRO DE TRAPO

In several interpretations of the vampire myth, blood unites vampire and victim in the cycle of dependence; this is true in Bram Stoker's novel as well as Manuel Bedoya's novel that depicts Oscar Benavides as a vampire who feeds off the blood of young boys to survive. Rafael Maluenda (Chile, 1885-1963) reinterprets the vampire myth in his novel, Vampiro de trapo (1958), in which a doll mysteriously feeds off the ventriloquist Máximo Luján's mental capabilities and ultimately kills him with vampirism that is not related to blood exchange. In addition to presenting psychic vampirism, Maluenda's novel includes a character named after John Polidori, the author of the first English-language vampire narrative that was the source for Bram Stoker's novel Dracula. Polidori's tale and Maluenda's story magnify vampirism as a force that one individual exercises over another as well as the unsuccessful (hetero)sexuality discussed so far in this dissertation. Polidori's 1819 short story "The Vampyre, a Tale" and Maluenda's novel point out that the portrayal of the vampire's control over the victim is not always limited to an exchange of blood and the resulting vampirism is intricately enmeshed within the struggling sexuality of the characters. This chapter examines some similarities and differences between Polidori's short story and

Maluenda's novel through the theme of vampirism that is not related to blood exchange. It also looks at the presence in Vampiro de trapo of the vampire myth of Dracula and the monster myth of Frankenstein and how the critical approach to vampirism from the point of view of Jungian psychology may help to explain the vampire figure in the narrative.

The plot of Vampiro de trapo centers around three characters: the ventriloquist Máximo Luján, the dancer Carmen Burton, and Luján's doll Polidoro. As Luján's physical attraction to Carmen Burton intensifies, Polidoro's manipulation and control of Luján's emotions also increases, mysteriously prohibiting Luján from developing a meaningful physical and emotional relationship with her. The doll begins to think and talk on its own with no apparent help from Luján. Polidoro's comments infuriate Luján to the point that he rips the doll apart during the final show in the novel. As he is tearing the doll into pieces, he cuts his hands on sharp knife blades that Carmen had placed into Polidoro. In the last scene the ventriloquist dies from a heart attack and lies dead in his dressing room, surrounded by his other dolls and covered with the same cloth that had covered Polidoro.

Raúl Silva Castro describes the background in Vampiro de trapo: "Los personajes . . . forman parte de un troupe de números de variedades, y la novela discurre en los días de la temporada de Buenos Aires, con alguna intervención de miembros de la sociedad argentina" (Silva Castro, Panorama . . . 259). In the novel the performers of the Casino Palace rent rooms from

doña Antonia and her husband don Ido del Torral, from Spain. The boarding house is named after the Galician writer Emilia Pardo Bazán. When asked why the house is named Bazán and not Pardo Bazán, doña Antonia explains why Maluenda perhaps did not name his vampire-like doll directly after John Polidori: "No he querido . . . hacer lo que otros hacen para recordar una figura ilustre, poniéndole todo el nombre con pelos y señales" (Maluenda, Vampiro . . . 24). thus leaving room for interpretation. The doll-vampire in Vampiro de trapo is named Polidoro, a variation of Polidori that allows the reader to correlate Maluenda's novel with the controversial appearance of Polidori's short story "The Vampyre," an important episode in the evolution of the vampire myth in literature. The correlation also allows for elements from each narrative to combine.

When the short story "The Vampyre" first appeared in 1819 under the authorship of Lord Byron, few readers realized that the story was actually written by Dr. John Polidori, Byron's personal physician. Few contemporary readers also do not realize that "the true ancestor of most Draculas is Dr. John Polidori's Lord Ruthven, [the] central character of that odd fragment 'The Vampyre' . . . " (Newman 12). Polidori's tale appeared as a result of a meeting at the Villa Diodati in Switzerland during the summer of 1816 when Mary Wollstonecraft-Shelley, her husband Percy Bysshe Shelley, George Gordon (also known as Lord Byron), and his personal assistant and physician John Polidori decided to write horror tales. From this encounter emerged

Wollstonecraft's novel Frankenstein, or the Modern Prometheus and Polidori's short vampire story that was eventually published in serial form in a London periodical. Also at the Villa Diodati that summer, Lord Byron had jotted into the back of a notebook a brief tale named "A Fragment of a Tale," the actual source for Polidori's piece. Polidori published "The Vampyre" under Byron's name, but Byron quickly denied authorship of the piece. To the present day Polidori is considered to be the author of "The Vampyre" even though he directly borrowed elements from Lord Byron's "A Fragment." Whatever the controversy over the true authorship of the piece, it is generally accepted that "[Polidori's] The Vampyre was the first story successfully to fuse the disparate elements of vampirism into a coherent literary genre" (Frayling 108). The combination of the elements of vampirism with those of Frankenstein's monster in Maluenda's novel makes Vampiro de trapo a worthy contribution to Latin American contemporary narrative by an author "que está sin duda algo olvidado como novelista, por los largos silencios que ha interpuesto entre sus diversas producciones" (Silva Castro, "Rafael Maluenda . . . " 312). Similar to Polidori's "silence" as a mainstream writer, Maluenda also deserves recognition for his effort as a writer of vampire fiction.

Bram Stoker's novel Dracula appears at a transition point in English history, a threshold onto the twentieth century. His novel reflects the anxiety of crossing this boundary and entering into the new and unknown

realm of a new age. This work is often labelled as a "Gothic" novel when in reality Stoker merely adopts elements common in Gothic literature. For example, the menacing Castle Dracula, located in a far-off and foreign land (away from cosmopolitan and familiar London), stresses the element of marginality of "an alien yet proximate world, the image of periphery . . . assumed by the Gothic" (Monleón 34) movement that had been popular almost a century before the 1897 publication of Dracula. Likewise, Mary Wollstonecraft-Shelley's novel Frankenstein appears much closer to what is considered to be the Gothic tradition. Thus, Stoker borrows from two distinct episodes in (literary) history to create his chilling bestseller: similar to the ideology of "crossing the threshold" into a new era, he reverts to an earlier time for the foundation of his story.

Maluenda's Vampiro de trapo appears late in his career and reflects a similar juxtaposition as the novel Dracula demonstrates with respect to the Gothic tradition in English literature. The action in Vampiro de trapo takes place in Buenos Aires, an "ambiente . . . ajeno a Chile" (Silva Castro, Panorama . . . 259). Even though the bulk of his literary production appears years earlier,[1] Maluenda's 1958 novel fits into the thematics of a group of Chilean writers René Jara labels as the Generation of 1950. Máximo Luján

[1] The Peruvian critic Luis Alberto Sánchez, in "Rafael Maluenda, novelista de almas," Revista nacional de cultura 38 (mayo-junio de 1943): 58-68, places Maluenda into a group called Los Diez that appeared on the Chilean literary scene in "la primera década de este siglo" (59).

fits better into the world of the Casino Palace than into the world outside. Only through his doll Polidoro can Luján cope with himself in relation to the external world. He forms an existence with Polidoro as a coping mechanism that demonstrates how, "in order to provide a defense against constant attack, one's own individualism must be maintained at all costs rather than yielding to any group, party, or ideology" (Jara, "Chile" 164). Yet Maluenda counters Luján's individualistic tendencies by inserting detailed descriptions of the other members of the theather troupe who "acaparan las páginas del relato y son acaso los únicos que han sido observados con alguna profundidad" (Silva Castro, Panorama . . . 259).

Maluenda reflects the thematics of the Generation of 1937 in Chilean literature as well by incorporating Polidoro as "the double, symptomatic of the dispersion of the poetic subject" (Jara, "Chile" 161) that results from an increasing awareness of one's self in relation to society. Vampiro de trapo shows the pessimism of the 1950s when Chilean writers "found themselves inhabiting a world of useless, meaningless, absurd, and grotesque rebellion in which all that was embraced was their own deceptive, illusory shadow" (Jara, "Chile" 165) that in Luján's case is the doll Polidoro. Vampiro de trapo also expresses how optimism lapses into "a notable political and social skepticism . . . that, in extreme cases, defies the collectivist ethics that characterized the exponents of social realism" (Jara, "Chile" 164) of the earlier generations of Chilean writers. No longer staunch supporters of a

proscribed group ethic, Chilean writers during the 1950s including Maluenda in Vampiro de trapo question the utopian idea of a perfect society "as a part of a process of analysis of their own guilt, their own weaknesses, the responsibility that each has had in the failures of their society" (Jara, "Chile" 165). Literature of this time period becomes pessimistically introspective but not without the "enormous dramatic and fictional vitality" (Jara, "Chile" 165) that Maluenda exhibits in Vampiro de trapo by incorporating vampirism, elements from the Gothic literary tradition, and several tendencies of his co-writers in Chile who create "ficciones, mundos, en que la conducta de los personajes podía ser entendida, con aprobación o rechazo, y el lector . . . podía comprender mejor su propia existencia y su lugar en el mundo" (Jara, El revés . . . 30).

As Polidori develops a fictional parallel in "The Vampyre" between Lord Ruthven/Lord Byron and Aubrey/ himself, this relationship resurfaces in Maluenda's novel as a similar conflict is played out between Máximo Luján and Polidoro in the struggle for control. In Maluenda's novel Polidoro is the ventriloquist Máximo Luján's doll who mesmerizes the audiences at the Casino Palace in Buenos Aires with witty conversation. Even though Polidoro is one of several puppets that Máximo Luján artfully manipulates during his stage shows, Polidoro becomes the highly successful centerpiece of Luján's performances and is well received by the audience; during one performance, "Una explosión de carcajadas saludó la rara combinación de

despectivos con que 'Polidoro' caracterizaba a su incógnito contendor" (Maluenda, Vampiro . . . 34). The doll also slowly begins to take over Luján's personality in a way unperceived by the audience: "El diálogo adquiría por momentos un avasallador realismo, porque las voces se producían casi simultáneamente cuando el asunto daba lugar a controversias. El público se dejaba arrastrar por la indisimulable emulación que, como en ninguna oportunidad, advertía entre el muñeco y su creador" (Maluenda, Vampiro . . . 76). During performances, as the doll responds to Luján's questions on his own, the audience responds to the doll's comments in a hesitant way, not sure if Polidoro's comments are real or part of the show: "el espectador experimentaba una sorpresa, pareciéndole una ficción el espectáculo de ese muñeco con los pies colgantes y humillada la colorina testa" (Maluenda, Vampiro . . . 11). The surprised audience encourages the reader's hesitation about the doll's abilities to talk on its own, one of the unresolved issues in the novel.

Vampirism appears in some of Maluenda's short fiction as well as in Vampiro de trapo. In his narrations, vampirism involves the fatal reliance of one individual on another that does not involve the exchange of blood. Vampiro de trapo portrays the vampiristic relationship of destructive dependence between a human and a non-human creation in a fashion that confuses the boundary between fiction and reality: as noted above, the audience is often unaware of who is speaking during their performances,

Máximo Luján or the doll Polidoro. A. Owen Aldridge describes Vampiro de trapo as a story in which "the vampire is a ventriloquist's doll . . . who develops an independent personality; he expresses his own thoughts and blurts out remarks to other people with absolutely no control from his creator" (Aldridge 151). In addition to Maluenda's novel about a vampiristic doll, Aldridge mentions another Latin American vampire story involving dolls, a children's book by the Chilean author Hernán del Solar called La porota in which vampire dolls attempt to assume power over other dolls who are not vampires: "A rag doll asks her little girl owner for help in controling [sic] the ravages of a band of vampire bats, also dolls. The little girl puts the bats out of commission and the manufacturer is persuaded to stop making vampire bats" (Aldridge 151). Vampiro de trapo deals with vampirism in a way that can be applied to many levels outside of literature as well: "Si extendemos la fábula [del vampirismo] de Maluenda a otros terrenos, tenrdríamos muchas aplicaciones que darle, por ejemplo en la vida política, donde no faltan aquellos sujetos a quienes, por algún tiempo, se entendieron como meros ecos de una personalidad superior" (Silva Castro, "Rafael Maluenda . . . " 311). In his last collection of short stories, Colmena urbana (1937), Maluenda develops vampirism as a central motif in two of the eighteen short stories. In "El crimen de Smith," the narrator José Smith is sentenced to perpetual solitary confinement for murdering a mysterious old man who had appeared at the scene of a fatal accident or when someone was dying. Smith

recalls how the man's mouth "de labios delgados y rojos, tan rojos . . . daban la impresión de una herida que sangrara constantemente" (Maluenda, Colmena . . . 74), suggesting that the man had sucked the blood out of the dead persons and his mouth showed stains of the blood. In the last story in the collection, "Fulgores de la tarde," Hernán Bedoya gains the confidence of Dorila Rodríguez, then leaves her for another woman. As a result, Dorila literally fades into nothing, deeply affected by Bedoya's vampiristic betrayal; her sister Tomasa notes her sudden change from lively to sullen: "Parecía como si algo se apagara debajo de esa piel fláccida y marchita y que la cara amarillenta se llenara de sombras..,rápidamente, vertiginosamente, como en los cielos de los crepúsculos invernales cuando el postrer resplandor de la tarde anuncia fatalmente la llegada de la noche negra, definitiva . . . " (Maluenda, Colmena . . . 153). Bedoya depends upon women to survive like the vampire needs blood or mental capabilities for sustenance. As a widower, Bedoya "se había resignado . . . a su condición de renovada soltería, consciente, no obstante, de que 'no es bueno que el hombre viva solo'" (Maluenda, Colmena . . . 138), without the presence of a woman. Except for Dorila's withering into nothingness, there is no physical indication that Bedoya had sucked her blood or physically harmed her. Similarly, in the relationship between Máximo Luján and Polidoro in Vampiro de trapo there are no physical external markings to indicate a vampire attack: no red puncture wounds from an attack on the neck or no indication that such an

attack had occurred. Instead, Luján slowly loses his ability to express his own thoughts and feelings.

In Vampiro de trapo, Maluenda combines the vampire story and the monster story to create what James B. Twitchell sees as a powerful blend: "Together the stories [of Frankenstein and of Dracula] form a diptych of the everlasting sexual concerns of youth and are often even linked together as parts of the same twin bill" (Twitchell, Dreadful . . . 160). This is true in Maluenda's novel as well, as sexuality between Luján and Carmen Barton is introduced but left unachieved and interfered with by the doll Polidoro. Vampiro de trapo also shows on a very human level how the two stories/myths display a fight with and for life: the monster struggles to exist while the vampire takes life away. Like in Dracula, Maluenda's novel expresses sexual anxieties that are played out among men who battle for women. As Christopher Craft has noted about Stoker's novel Dracula, "the sexual threat that this novel first evokes, manipulates, sustains, but never finally represents is that Dracula [the male vampire] will seduce, penetrate, [and] drain another male" (Craft 110). The doll Polidoro never physically attacks Luján; in a mysterious fashion that is never explained in the novel, Polidoro only preys upon the ventriloquist's psyche so that he can become the main attraction of the show and in the process prevent a physical relationship between Luján and Carmen Barton.

This clash within the myths behind Frankenstein and Dracula, the two works evident in Maluenda's novel, parallels human existence moving chronologically from birth to death: "We begin with Mary Shelley Wollstonecraft's [Dr.] Frankenstein who creates life, and we end with [the] extraordinary invention of the 'Un-Dead,' the nosferatu, those creatures for whom . . . life is a curse" (Murphy 12). Jean-Jacques Lecercle classifies the Frankenstein/monster myth as progressive and moving toward the future in an effort to create life while the Dracula/vampire myth is reactionary, "torné vers le passé, vers l'origine, obsédé par la métaphore centrale du sang, celui que boit le vampire mais aussi celui qui coule dans les veines de l'aristocrate . . . " (Lecercle 122). In Maluenda's novel, however, these distinctions collapse as the monster-doll-vampire does not outwardly yearn for a life independent of its creator. Polidoro simply removes Máximo Luján's life, making no gestures for freedom nor for a separate existence. One critic observes that the relationship between Victor Frankenstein and his created monster is similar to that between Máximo Luján and Polidoro: "They represented a single system in which evil and good intermingled, in which the separation of characteristics was difficult to grasp" (Monleón 71).

By casting two of his protagonists as projections of Lord Ruthven and Aubrey, Maluenda expresses the sexual distress of impossible male-to-female relationships evident in "The Vampyre" by John Polidori. Lord Ruthven is "a mysterious figure whose magnetism draws people to him but whose secrecy

and lonely brooding precludes relationships of any depth" (Silver and Ursini 37), similar to the deceptive Polidoro whose quick and witty comments entertain (manipulate) the audiences at the Casino Palace but intrude into the lives of Máximo Luján and Carmen Barton. Maluenda, as Polidori before him, is aware that the vampire figure prohibits successful relationships because "The very nature of the undead state, willed or unwilled, violates not only the Christian concepts of life and afterlife but the dispassionate, intellectual notions of love as well" (Silver and Ursini 55).

The combination of vampire and monster is present in other Latin American works of fiction dealing with the theme of vampirism. The destructive capability of an artificially created being appears in one of Horacio Quiroga's stories titled "El vampiro."[2] In his article, Aldridge emphasizes the primary aspect of love as a factor in the fatal outcome of Quiroga's 1935 short story, "the narrative of a man who succeeds in developing a mysterious ray capable of bringing to life images which appear on a motion picture screen. The protagonist becomes enamored of a particular Hollywood star and succeeds in reincarnating her after her death at his own

[2] Horacio Quiroga (1878-1937) wrote two short stories with the title "El vampiro." The first one appeared in the collection of nineteen short stories titled Anaconda (1921). The story mentioned by Aldridge appeared in the 1935 collection of short stories called Más allá, Quiroga's last published book. Both stories appear in Alfonso Llambias de Azevedo, ed., Horacio Quiroga. Cuentos completos. 2 vols. (Montevideo: Ediciones de la Plaza, 1987). Vampirism is also the theme of an earlier story by Quiroga called "El almohadón de plumas" which appeared in the 1917 collection of stories Cuentos de amor, de locura y de muerte. An in-depth analysis of Quiroga's use of the vampire motif is lacking in Latin American fiction studies.

hands by uniting the force of love with his mysterious ray. Eventually the reincarnated being imbibes the same power of love, which is so strong that she becomes a vampire and destroys her creator" (Aldridge 50). Maluenda's novel develops in a different fashion than Quiroga's story because the reader does not have any information regarding the origin of the doll Polidoro nor about the origin of the doll's mysterious power. The doll is simply a part of Máximo Luján's popular stage show, opposite from the fascination of the protagonist in Quiroga's short story with the deceased Hollywood star and his desire to keep her alive after her death. Little by little, a deeper antagonism increases between Máximo Luján and Polidoro.

When Máximo Luján begins to realize that Polidoro may be affecting his personality, he visits a psychiatrist in order to hopefully understand his affliction with the doll. Dr. Mauricio Mendizani is skeptical when he hears Luján tell about the strange relationship with his doll: "comencé a percatarme de que 'Polidoro' se adelantaba a expresar lo que yo tenía en la mente pero no deseaba manifestar . . . Al darme cuenta de ello me esforzaba por desviar el diálogo, pero el muñeco, adivinando mi propósito, se adelantaba a exponer lo que yo no quería decir . . . " (Maluenda, Vampiro . . . 55). Luján clearly states to Dr. Mendizani that the doll can act (and think) on its own, but the psychiatrist is unable to comprehend why Luján is preoccupied with what has made him so successful in his career; during this conversation he asks Luján a perceptive question, disbelieving that Luján needs medical

assistance: "Si eso nada ha perjudicado su trabajo, si por el contrario usted mismo reconoce que ha contribuido a su éxito, ¿qué lo conduce a creer que se trata de algo que merece la atención de un médico?" (Maluenda, Vampiro . . . 56). Luján later meets the psychiatrist's daughter Elvira at a party, and torn between his attraction for Carmen Barton and Dr. Mendizani's daughter, Máximo Luján struggles to understand his sexual feelings. The unfulfilled sexuality in this novel reiterates the theme of hidden or forbidden passion found in other Latin American vampire stories examined thus far in this dissertation. In Vampiro de trapo "hay un idilio insinuado y trunco en el cual cabe al ventrílocuo el desmedrado papel del hombre que si bien hace concebir la pasión a una mujer, no acude oportunamente a saciarla" (Silva Castro, Panorama . . . 258).

In Maluenda's interpretation of the vampire myth, when Polidoro and Máximo Luján are together on the stage, the ventriloquist expresses his emotions through Polidoro. The vampire figure in Maluenda's novel articulates sexual identity in the same fashion as Francisco Gáscaro, the pederast/murderer/vampire figure in Pinzón's novel El vampiro, whose rape and murder of three young boys place sexuality into a violent and abrasive discourse that is otherwise silent without this agressive behavior. However, the sexuality between Máximo Luján and Carmen Barton remains unfulfilled because "no quedan fuerzas para deleitarse en la posesión de una mujer, pues todas ellas aparecen embargadas por la necesidad de repeler el asalto

del homúnculo" (Silva Castro, Panorama . . . 258-59) Polidoro. The novel depicts vampirism as a psychological force more than a physical one, even though Luján begins to lose his strength during the course of the novel. Carmen tells Dr. Mendizani that the doll is producing visible effects in the ventriloquist: "las consecuencias se están haciendo visibles, no sólo en su trabajo, también en su carácter . . . " (Maluenda, Vampiro . . . 116).

This novel shows how vampirism as an artificial construct is capable of removing life. The main point of reference in this regard in Maluenda's novel is the parallel between performance on the stage and performance in real life, alluded to in the narrative as vampiristic. People in theater become different themselves when they leave the roles they play on the stage: "acontece que comediantes que han alcanzado grandes prestigios de cartel en el escenario, se muestren en visible inferioridad en la comedia de la vida" (Maluenda, Vampiro . . . 20). With the roles they present to the audience, actors develop a strange relationship on stage that is different with each portrayal but similar in an important way: the roles deter the actors from developing a personality. Máximo Luján becomes a victim of his dolls (primarily of Polidoro) and their act is more than a theater/stage performance: "'Dándole vida a mis muñecos, ¿no les entrego yo mi propia vida? ¿No han llegado a ser unos fantasmas que se alimentan de mis espíritu? ¿Usted cree que lo mío es solo una habilidad de labios y cuerdas vocales?'" (Maluenda, Vampiro . . . 31). Luján expresses to the stage manager of the Casino

Palace that he and Polidoro function with the mouth, a direct identification of the oral nature of the vampire preying on the victim: "traduzco lo que piensa 'Polidoro' y le presto para eso mis órganos bucales. Pero la voz del muñeco no es la mía, ¿verdad? Y cuando dialogamos, ¿no dice el público que el fantoche es más inteligente que yo?" (Maluenda, Vampiro . . . 39).

Except for a kiss between Máximo Luján and the psychiatrist's daughter, there is no sexual activity expressed in the novel. When Elvira Mendizani seduces Máximo Luján at a party, their kiss is similar to how the vampire preys on the victim: "esa caricia inesperada que lo inmovilizaba, que lo penetraba, que exploraba hasta los más recónditos secretos de su sensualidad, sobrecogió al hombre como un deslumbrador destello" (Maluenda, Vampiro . . . 99). After their sensual embrace, Elvira retreats from Máximo silently, unnoticed by other persons at the party. In another example of unfulfilled sexuality, Máximo Luján struggles to become intimate with Carmen Barton, a dancer in the theater. They are unable to develop a close relationship because of Polidoro. Carmen believed that "la influencia que el muñeco ejecutaba sobre el espíritu del ventrilocuo . . . era del todo adversa a sus amorosos empeños . . . " (Maluenda, Vampiro . . . 135) that never develop.

In Polidori's story "The Vampyre," silence is forced upon Aubrey by the vampire Lord Ruthven, who asks Aubrey not to reveal to anyone that he is a vampire. When Aubrey realizes that his sister is betrothed to Ruthven,

he frantically but unsuccessfully attempts to tell her the deadly secret. After their wedding, "Aubrey could no longer support himself; his rage not finding vent, had broken a blood vessel and was conveyed to bed" (Polidori 125). When Luján finally destroys the doll, he falls to the floor of the stage after suffering a similar affliction: "Trombosis coronaria, sin la menor duda" (Maluenda, Vampiro . . . 153), says a doctor at the scene of Luján's death.

In Maluenda's novel Polidoro supresses Máximo Luján's thoughts and in turn expresses what the actor cannot; in other words, Polidoro forces Luján into a non-communicating/non-communicative and silent position similar to how Lord Ruthven manipulates Aubrey in Polidori's story; "en un proceso casi imperceptible, mientras 'Polidoro' se había ido haciendo más y más audaz en sus opiniones, en su crítica, el ventrílocuo se iba sintiendo más tímido, más reservado, más recogido en sí mismo en todas las circunstancias de su vida ordinaria" (Maluenda, Vampiro . . . 57). Like Aubrey in "The Vampyre," Luján slowly loses the ability to express himself because of the vampire figure controlling his life.

Maluenda does not provide an explanation for Polidoro's behavior in the novel, and so Luján visits a psychiatrist in hopes of understanding what his doll is doing to him. However, the doctor fails to understand the conflict. In a similar fashion, in Polidori's tale Aubrey is all but ignored by the doctors who actually see him as a madman incapable of expressing coherent thoughts: "He [Aubrey] fell upon his knees to them, he implored, he begged

of them to delay but for one day. They, attributing this to the insanity they imagined had taken possession of his mind, endeavoured [sic] to pacify him, and retired" (Polidori 124). Both Luján and Aubrey are vampirically forced into a world of silence that not even medical experts are willing to understand or believe. Aubrey is bound to an oath of silence imposed by the vampire Lord Ruthven, and Máximo Luján does not confide in anyone his affliction resulting from Polidoro; he outwardly appears to be doing okay when in reality his life is in shambles because of the doll: "estaba sufriendo callado, sin querer confiar a nadie la causa de sus mortificaciones, disimulando con una aparente conformidad el malestar que lo afligía, engendrando hondas inquietudes en quienes le tenían afecto, porque sin conocer su verdadera causa le resultaba imposible ir en su ayuda" (Maluenda, Vampiro . . . 117). Polidoro affects Máximo to the point that he is unable to deal with intimacy on a verbal or physical level.

Dr. Mendizani suspects that the doll is an external projection of Luján's fear of himself and of his sexuality. In the doctor's opinion, Luján has used Polidoro as a way to deal with these insecurities. With the doll, Luján "ha encontrado una forma práctica que le permite desprenderse sin temores ni inhibiciones de su íntima manera de pensar, salvando así el conflicto entre su timidez congénita y el imperativo impulso a manifestar lo que siente . . . " (Maluenda, Vampiro . . . 118) on a sexual level. The doctor believes that, as time passes, Luján will get over his obsession of not dealing with his

insecurities. In this sense, Polidoro is Luján's shadow, a term from Jungian psychology that is applicable to how Polidoro haunts or follows Luján. In order to be free from the doll, Luján attempts to confront Polidoro in Dr. Mendizani's office because his freedom from Polidoro's actions results from acknowledging and coming to terms with the darker and shadowy aspects of his personality as they are played out by the doll.

One critic of the vampire myth has noted how this process of seeing the evil in the vampire figure (the shadow) can lead to freedom from the figure. Luján's visit to the psychiatrist demonstrates how "The hero must recognize that the shadow exists and must come to terms with its destructive power in order to gain enough strength to overcome it" (McDonald 133). Both Luján and Carmen deal with their lack of sexual expression between each other by first visiting Dr. Mendizani and then confronting and destroying Polidoro, who actually helps them confront their anxieties. But Polidoro is a doll that can repeatedly be put back together in subsequent forms, so like the mythic vampire figure in popular culture, Polidoro, "as collective shadow, can be recreated over and over again" (McDonald 141) as an artificial construct. The psychiatrist does not acknowledge that the doll changes and prohibits any potential relationship between Carmen and Luján. Instead, Luján must recognize this, and he does. Since Polidoro removes personality and the ability to express emotions from Luján instead of withdrawing blood, it is not easy for Luján to understand (to

see) his affliction. His connection with the doll demonstrates how in certain vampiristic relationships the victim wastes away and the vampire gains strength often without external indications. Carmen, however, is convinced that Máximo is telling the truth since she has noticed that "los depresivos estados de ánimo del ventrílocuo . . . se hacían más sensibles cuando su trabajo con el muñeco se mostraba con más fascinante pugnacidad . . . " (Maluenda, Vampiro . . . 124).

Maluenda's novel demonstrates the way the vampire myth incorporates significant changes from one version to the next while at the same time combining similar elements. In Maluenda's novel, the victim of the doll is male and the destroyer of the doll is female, a reversal of Bram Stoker's vampire story in which Lucy Westenra falls prey to Count Dracula, a male vampire who is eventually exterminated by her male friends. The destruction of Polidoro by Carmen involves the use of religious symbolism in the vampire myth told by Stoker in Dracula as well as the primitive means necessary to deal with such a creature. Carmen buys knife blades as a way to destroy Polidoro because as a child, her mother had told her about "las mágicas ceremonias que la gente de su raza practicaba para conjurar las hechicerías adversas, para invalidar la maléfica influencia de los sortilegios . . . " (Maluenda, Vampiro . . . . 136). Polidoro's powerful influence over Máximo Luján "cobra en el alma de éste las proporciones de un monstruo de hechicería . . . " (Silva Castro, Panorama . . . 258) so it is appropriate that

Carmen recalls these episodes from her childhood in her attempt to destroy the doll. Máximo Luján's ability to bring his puppets to life causes a strange reaction in Carmen: "la inducía a pensar que en las facultades de ese artista existía un secreto mágico, fuera de lo humano, que le fascinaba trayéndole remembranzas de las ceremonias del 'vudú,' en las ocultas florestas antillanas, que la madre negra le había referido en su niñez" (Maluenda, Vampiro . . . 69). Carmen involves the rites of voodoo by purchasing similar weapons used in those rituals, and by incorporating the knife blades into her struggle against Polidoro, she uses a prescribed set of weapons in the same fashion the vampire is warded off by a object from the vampire myth, the wooden stake. Carmen inserts three steel blades into Polidoro's chest cavity in a fashion similar to how a stake is driven through the chest of a vampire in its coffin. She enters Luján's dressing room and "Abrió después su bolso y extrajo un paquete de papel encerado, del cual sacó tres espejantes y filosas hojas de acero, casi del largo de sus dedos. Y, murmurando palabras ininteligibles y operando con toda precaución, las fue haciendo penetrar en la estructura del muñeco, justo en el sitio del corazón . . . " (Maluenda, Vampiro . . . 137), the same part of the vampire's body that is penetrated during its destruction.

Two episodes from the novel demonstrate Maluenda's use of additional material from traditional vampire folklore. Despite his demise at the novel's end, Polidoro exhibits the timelessness of the vampire figure. He

does not get older; as he tells Luján in an earlier performance "Yo sólo me deterioro con el uso, mientras tú envejeces, aunque no quieras reconocerlo" (Maluenda, Vampiro . . . 12). When asked about Polidoro's age, one person notes that the doll "se desgasta pero no envejece; en eso se diferencia de la tontería humana, que envejece sin desgastarse . . . " (Maluenda, Vampiro . . . 129). During the last performance in the novel, the anniversary show for the Casino Palace, Máximo Luján becomes so infuriated with Polidoro's comments that he destroys the doll and subsequently dies of a heart attack. The knives that Carmen had placed in the doll's chest cavity cut Luján's hands as he is ripping the doll apart, providing the blood that is typical of a vampire attack in literature and film. Before he dies, Máximo Luján successfully and triumphantly destroys the vampiristic doll in a fashion that appears to indicate that the doll bled to death: "De pronto se le vio [a Máximo Luján] vacilar, soltar los restos del fantoche depedazado, quedarse hierático con la faz contraída en un gesto de ahogo y mirándose las manos cubiertas en sangre. 'Lo he matado..,' musitó con el acento de una infinita desolación, con las pupilas clavadas en los rojos hilos goteantes" (Maluenda, Vampiro . . . 153) of the doll's remains.

Maluenda's novel shares a similar characteristic with the other vampire stories examined thus far in this dissertation: the male and female victims and the male vampire closely interact, indicating a consistent tendency in Latin American vampire narratives to demonstrate homosexual vampirism

through the veil of difficult, impossible, or failed heterosexual activity. Male-female sexuality remains altered at the end of Vampiro de trapo, for when Máximo Luján lies dying on the stage, Carmen desperately attempts to revive him: "Se produjo una indescriptible confusión. La mulata, echada sobre el caído [Luján], trataba de animarlo con sus caricias y con sus sollozantes ruegos . . . " (Maluenda, Vampiro . . . 153). Despite her tender touches, she cannot restore what Polidoro has taken from her. (Actually, Carmen assists in murdering Luján since she placed three knife blades inside of Polidoro in a last attempt to destroy the doll. Máximo cuts himself on these blades before he suffers a heart attack).

Froylán Turcios tragically ends his novel El vampiro with the death of Luz, leaving her cousin Rogerio Mendoza alone at an early age. They are unable to consummate their relationship because of her death, a victimization by the vampire Padre Félix. At the end of El general Bebevidas by Manuel Bedoya, Luis González and Julia Solonio have a child out of wedlock even though Julia's husband is still alive. As the novel closes, Luis "llevaba la impresión de que éste [el Jefe del Partido] temía por algo misterioso que no se había ni atrevido a esbozarle. El tiempo iba a darle razón" (Bedoya, El general . . . 282). Bebevidas celebrates his triumph over the opposition, "un movimiento revolucionario que no pudo alcanzar éxito. El sátrapa tenía una guardia pretoriana contra la cual nada valían los pechos desnudos de la juventud aprista que luchaba por la salvación de su patria" (Bedoya, El

general . . . 285). Nevertheless, Julia is not concerned that the dictator's continual vigilance over their lives will affect her new yet altered existence with Luis even though she tells him that their pending life together in "another world" will be different because of their conviction to the Partido's cause: "No te preocupes. Mi marido dejará de serlo cualquier día de estos. El divorcio está en marcha . . . y si no . . . mi hijo vivirá en otro mundo, el nuevo que había forjado el Partido. La Sociedad y el Estado nuevos . . . " (Bedoya, El general . . . 268). In El vampiro by José Abimael Pinzón, even though Francisco Gáscaro is captured and goes to prison, Evaristo Nuncira's marriage suffered extensively during the course of the investigation that discovered the vampire.

These narratives provide a closer examination of sexual energy that is thwarted by the designs of a male vampire who ultimately and aggressively removes life or at least attempts to alter it. Like the sexuality expressed in Bram Stoker's novel Dracula, the mysterious vampiristic power of Polidoro in Maluenda's novel "seems to represent the threat of a free-floating sexual drive and a concomitant desire for total possession which exists unrestrained by any social properties and few physical ones" (Bruzelius 53). At the close of the novel, Polidoro's existence remains unexplained; there is never any discussion in the novel among the performers of the Casino Palace about why the doll is manipulative. The puppet is uncanny: the audiences who attend the Casino Palace accept Polidoro as a popular form of entertainment

but only Máximo Luján is uneasy about Polidoro's unsolicited comments; his trip to Dr. Mendizani's office confirms this. His entertaining capablities do not hide the fact that Polidoro, like Count Dracula who warmly invites Jonathan Harker into his castle only to seduce and victimize him, displays "an unsettling otherness which is hauntingly familiar, insinuatingly intimate but always somehow deeply foreign" (Glover 131) to those who interact with him.

CHAPTER 6

"EL VAMPIRO," CHAPTER TEN OF MANUEL MUJICA LAINEZ'S CRÓNICAS REALES

Unlike the plots of the other novels examined in this dissertation that occur in specific parts of Latin America, Manuel Mujica Lainez's Crónicas reales (1967) takes place in a kingdom situated "en un indeterminado país próximo al Mar Negro" (Cruz 137). Of the twelve chronicles, Number Ten is dedicated to the story of Zappo XV von Orbs the vampire, and the rest "trace the opulent past of the [royal] family up to its rather decadent years" (Ramos Foster 85); various phases of the family are provided in episodes that "presentan la historia de la dinastía de los von Orbs desde sus orígenes . . . pasando por su decadencia, el efímero gobierno de la República y la Restauración de la monarquía, hasta su ocaso final" (Iniesta 150, my emphasis). The unravelling of an historical foundation in this novel contrasts with the aspect of fantasy that pervades the narrative yet Crónicas reales has been interpreted as an expression of Latin American and Argentinian reality by an author who "has been labeled part of the anti-Perón establishment in Argentine literature" (Schanzer, "The Four Hundred Years . . . " 66) while Juan Domingo Perón was first in command in Argentina from 1946 to 1955.

During this time period before the appearance of Crónicas reales, "most intellectuals and creators disliked Perón and felt constrained in their expression . . . " (Lindstrom 31), so the fantastic and "other indirectly allusive forms" (Lindstrom 32) were popular ways of writing about reality. Crónicas reales demonstrates how "the lives, adventures, and misadventures of numerous personages--kings, queens, saints, tramps, a vampire, and perverts . . . " (Ramos Foster 85) adequately entertains as well as instructs about human nature, a similar feature of Bram Stoker's novel Dracula as well as other vampire narratives discussed in this dissertation.

This chapter first compares Crónicas reales with Bram Stoker's novel Dracula and with one other Latin American vampire narrative, Vampiro de trapo by Rafael Maluenda, from a thematic as well as a technical point of view. Stoker and Mujica Lainez develop works that have an impending castle and are/contain chronicles that narrate history through the fantastic imagery of the vampire, while the doll Polidoro and Zappo are popular entertainment figures. Second, the chapter investigates how irregular sexuality is a consistent component in eleven chronicles of the novel and in chapter ten is focused away from the vampire and onto the human protagonist Miss Godiva Brandy: Zappo is not as sexually devious as the other vampires in the novels examined thus far in the dissertation. The final point of this chapter is to notice how, similar to the vampire doll Polidoro in Rafael Maluenda's 1958 Vampiro de trapo, the vampire Zappo XV von Orbs is a popular star whose

success is due to international exposure in the popular media of film, one of the more extensive modes of transmission of the vampire figure in contemporary culture.

One feature in Bram Stoker's Dracula exists in Mujica's novel as well as in many film interpretations of the vampire story: the castle of the vampire as a representation of a feudal inheritance. Mina Harker notes the immensity as well as the isolation of Count Dracula's mammoth ancestral residence: "We saw it [Castle Dracula] in all its grandeur, perched a thousand feet on the summit of a sheer precipice, and with seemingly a great gap between it and the steep of the adjacent mountain on any side" (Stoker 376). Its sheer size places it outside of London in a completely different world. Although not described in as grandiose terms as Castle Dracula, Zappo's residence is Castle Wurzburg, "la fortaleza de los Condes von Orbs" (Mujica Lainez 233) that has been in the family for centuries. The chronicles in Mujica Lainez's novel indicate that the residence was used as a marginal place of refuge and exile away from law and order as well as outside of the conflicts of day-to-day problems; members of the von Orbs family went there to get away from problems affecting their lives. For example, in Chronicle Two, Hércules I sends his son there because of its sacredness. In Chronicle Three, after Cardenal Ascanio von Orbs attempts to dissuade the robot King Carlo from a sixth marriage, "el Arzobispo optó por refugiarse durante una temporada en Wurzburg" (Mujica Lainez 66). Countess Octavia von Orbs sends her

daugther María to the castle as a way to seek revenge upon Diamante for forbidding her son Olav to marry María: "la mandó . . . al lejano castillo de Wurzburg . . . por haber sido habitado por los primeros von Orbs . . . " (Mujica Lainez 95).

In Chronicle Ten the basis of vampirism is similar in nature to Maluenda's novel Vampiro de trapo: a female destroys the vampire. In Vampiro de trapo (1958), the male vampire Polidoro is killed by a woman, Carmen Barton, when she places three knife blades into the doll's chest. Mujica Lainez effectively develops vampirism in other ways similar to Stoker's Dracula as well: the vampire is a nobleman from a distant part of the world who lives off human blood for existence, his victims are British females as well as males, he lives in a coffin in the deepest part of his castle, he is repelled by garlic, and he dies by having a stake (in this case, a wedge) driven through his chest.[1] Their color is even similar: in the case of Zappo, his pale green clothes "armonizaba con el [verde] de su cadavérica piel y el de sus tristes ojos acuáticos . . . " (Mujica Lainez 239). When Count Dracula is temporarily held at bay by his human pursuers at one point in the novel Dracula, "His waxen hue became greenish-yellow by the contrast of his burning eyes" (Stoker 311-12).

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[1] Mujica Lainez uses vampirism in two other short stories, "El brazalete" and "El retrato," both written in 1970. In "El brazalete," the woman who is being "sucked" by the bracelet is also in a priveleged social position just as are Zappo XV and Count Dracula. "El retrato" borrows from the idea of art consuming the artist's object of desire that is expressed in a similar fashion by Edgar Allen Poe in "The Oval Portrait" (1840).

Mujica Lainez's novel parallels how explorers and writers document their trips in texts or chronicles so that others may read about the many sights, places, and beings encountered during their travels. In Dracula, the Dutch doctor/vampirologist Dr. Van Helsing explains to Jonathan Harker the need to chronicle everything about the vampire Count Dracula: "You must be scribe and write him all down, so that when the others return from their work you can give it to them; then they shall know as we do" (Stoker 347). In his novel, Mujica Lainez describes the events and people of a kingdom from the point of view of a chronicler who knows about the detailed exploits and adventures of most of the royal family. Just as Van Helsing explains the same task to Jonathan Harker, "Como relator, . . . [Mujica Lainez] toma esas versiones, las critica, las compara, las corrige e incluso ofrece su opinión, y como escritor interpreta esos hechos y situaciones, los embellece, los recrea a través de su imaginación desplegada en la diversión y el humorismo" (Iniesta 149).

The last chronicle of the novel reveals the source of the information as "Dr. Dimitri Feodorovitch Maveroff, cuyos preciosos consejos nos han permitido elaborar los capítulos que anteceden . . . " (Mujica Lainez 295). As the text proceeds from chapter to chapter, the events and people become more fascinating yet the narrator does not question the reality of the kingdom. Thus, like the written chronicles by Bernal Díaz del Castillo or El Inca Garcilaso de la Vega, Crónicas reales provides the reader with

impossible creatures such as a vampire because the world of the vampire, the kingdom of the von Orbs family, is believable.[2] In his sociohistorical study of the fantastic genre, José Monleón paraphrases Tzvetan Todorov's idea of the marvellous text, a better description of Crónicas reales than most critics seem to provide: "a genre closely linked to the fantastic and chararcterized by the presentation of supernatural events without any acknowledgment of a 'hesitation'" (Monleón 4). Each chronicle of this novel presents the reader with the adventures of members of the royal family without explaining the events or the occurences, a technique that seems to fall into what Todorov and Monleón define as the marvellous; most critics, however, label Crónicas reales as a fantastic narrative.

In Bram Stoker's novel Dracula, Dr. Van Helsing provides theoretical background that explains the origin of the vampire within the context of imperialism: Count Dracula is an Eastern European aristocrat seeking to

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[2] Arturo Torres-Ríoseco does not compare the works of Bernal Díaz and El Inca Garcilaso to Mujica Lainez's novel Crónicas reales, but his comments point to simliarities nonetheless. For example, the tone of Díaz's Verdadera historia de la conquista de la Nueva España (1552) is without pretense, told as it was: "he merely relates events that he saw and in which he himself took part" (The Epic of Latin American Literature [Los Angeles: University of California Press, 1967]: 9). A similar, friendly tone carries the reader through Mujica's chronicles about the von Orbs family. Comparable to Crónicas reales, "Bernal Díaz' pages are crammed with unforgettably lifelike episodes" as well (Torres-Ríoseco 9) that confirm the historical events. El Inca Garcilaso de la Vega, in his Comentarios reales (1609), also adds more to his narrative than historical facts and events. In addition to tracing the history of the Inca empire from a personal perspective, "he introduces into his narrative all sorts of legendary and fantastic episodes more natural to the fiction writer than to the exacting mind of the scholar" (Torres-Ríoseco 13). In both examples Torres-Ríoseco captures the essence of the crónica, one of the major achievements of Bernal Díaz, El Inca Garcilaso, and Mujica Lainez as cronistas of their time: they examine "subject matter [that] is American" (Torres-Ríoseco 6).

invade London and populate the West with vampires because he comes from a long line of vampires immersed in an extensive tradition of evil; "The Draculas were . . . a great and noble race, though now and again were scions held by their coevals to have had dealings with the Evil One" (Stoker 246). As will be noted below, Jonathan Harker writes at the novel's end that they are not sure that what they all experienced was "real." In other words, during the novel Dracula there is the persistent question about the vampire's existence even though his actions are part of the victims' lives. The entire framework of Dracula is a chronicle of Jonathan Harker's journey of discovery to and from Eastern Europe just as Crónicas reales records the historical journey into and around the kingdom of the von Orbs family that contains a vampire very similar to the Transylvanian Dracula. The difference is that in Stoker's work the vampire is questioned by Van Helsing while the chronicles written by Mujica Lainez do not hesitate when presenting information about the various members of the royal family, including the vampire Zappo XV von Orbs.

The decade of the 1960s was an important period for Latin American novelists. Mujica's novel was written in 1966 and published the next year. Gabriel García Márquez' monumental story of the Buendía family, Cien años de soledad, was published in this year as well. Other Latin American novels of the 1960s, such as Rayuela (1963) by Julio Cortázar and José Donoso's El lugar sin límites (1966), challenge established norms of content as well as

form and thrust "the Spanish American novel into the mainstream of Western fiction."[3]

Some Latin American novels of the mid- to late-1960s break with representations of "traditional" realism in favor of the portrayal of a less-organized view of reality that has more in common with the shifting Latin American reality of the time. Instead of providing a passive acceptance of reality provided by the text, these new narratives force the reader to search for meaning out of complexities (narrative and social) as a way to deal with reality; as one critic notes, "Spanish American fiction [of the 1960s] became associated with imagination, innovative narrative construction, and original treatments of fictional time and space" (Lindstrom 141). Novels of this time period move away from displaying the conventional social realism typical of Latin American works from the first half of the twentieth century to "a fragmented, distorted or fantastic narrative form which reflects a perception of a contradictory, ambiguous or even chaotic reality" (Swanson 77) out of which it is possible to extract meaning for actual reality. For example, the reader of Cortázar's Rayuela (Hopscotch) and Mujica's Crónicas reales has two options with each novel: to read each chapter or chronicle individually

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[3] Donald Shaw, "On the New Novel in Spanish America," New Novel Review 1.1 (October 1993): 65. David William Foster notes how Donoso's novel El lugar sin límites addresses the limits of the power of homosexuality and crossdressing rather than homosexuality per se. The novel focuses less on the homosexual person than on "the outlines of impact on an individual of the structures of sexual power that create homosexuality as an assigned identity..." (Cultural Diversity in Latin American Literature [Albuquerque: University of New Mexico Press, 1994]: 44).

(out of order) or to read each one successively as an entire work (in order).[4] Despite the length of Mujica's novel of more than three hundred pages, the vampire in chapter ten as well as the complexity of the two family histories provide challenging entertainment: "The reader can . . . be entertained while enjoying an apparent sense of intellectual challenge and the vicarious thrill of armchair political engagement" (Swanson 88) that is woven into the family histories of the von Orbs and of the descendants of Hércules I played out in the twelve chronicles as a contintual power struggle.

Crónicas reales exemplifies how "the acceptance of the fantastic as a vehicle for statements about political and ethical questions led many Argentine authors to have at least occasional recourse to the mode" (Lindstrom 31) in narrative fiction. In the novel, fantasy represents an adequate way to examine the destabilization of reality and to tell about the convoluted and distorted character of reality that was taking shape in Argentina: "What it [the fantastic] frequently does is to attack our assurance, our complacency about the world around us and about the reality and unity of our own personalities" (Shaw, "On the New Novel . . . " 62). Enrique Luis Revol notes that there is a note of purpose or commitment in the fantastic tradition in Argentinian fiction as well: "el cultivo de la literatura fantástica no es entre nosotros solamente un atributo de la 'genialidad' literaria . . . sino

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[4] The back cover of Mujica's novel indicates this to the reader: "Aunque lo forman doce cuentos independientes, débense leer estos como una novela..." (Crónicas reales [Buenos Aires: Editorial Sudamericana, 1969]).

consecuencia de una urgente necesidad psico-social" (Revol 213). As a fantastic narrative, Crónicas reales contains a very strong presence of history even though "todo es imaginación, todo es fruto de la fertil imaginación del autor" (Cruz 141). However, Mujica Lainez expresses reality in Crónicas reales through the complex evolution of the von Orbs family because "En la base de trampas y tramoyas [de esta familia] persiste la condición americana, tal como fue bordada por la literatura europea que comentó maravillas y dislates de los conquistadores; mundo de notas opuestas en que se anudan tantas modalidades expresivas . . . " (Ghiano 97), similar to the world that Bernal Díaz and El Inca Garcilaso examine in their chronicles.

The title of the novel translates as "Royal Chronicles" or "Real Chronicles," depending on the translation.[5] The reader has to decide if the material is real or imagined, similar to the technique used by Bram Stoker to tell the story of Count Dracula recounted by many second-hand sources: the reader must opt for a factual or fictional reality based on the title of the novel. One critic has pointed to this dilemma concerning Crónicas reales: "[el autor] nos alerta el adjetivo elegido: «Reales», que nos hace pensar a la vez en aquello referente a la realiza [sic] y en lo que posee carácter de realidad . . . " (Iniesta 149). Appended to the end of the novel Dracula is a "note"

[5] The meaning of "real" in English is best represented in Spanish by the word "verdadero," but can also be written in Spanish as "real," so Mujica Lainez sets up the reader for a double interpretation of the title and therefore the text. Enrique Luis Revol notes how Mujica's title is ambiguous: "el adjetivo ['real'] debe, por cierto, entenderse en más de un sentido" (Revol 219), allowing for more than one translation.

written by Jonathan Harker seven years after all the newspaper articles, memos, and personal diary entries have been collated to tell the events about the vampire's death. He and his wife Mina have had a son since then, and the family travels back to Transylvania. After their trip to Eastern Europe, Harker reflects on the lack of authenticity in all the typewritten materials that compose their story about the battle with the vampire Count Dracula and admits that "we could hardly ask anyone, even did we wish to, to accept these proofs of so wild a story" (Stoker 382). By adding this to his novel, Stoker questions the veracity of his own writing and the existence of Count Dracula remains a subjective interpretation of the vampire myth.

Until the last chronicle of Crónicas reales, Mujica Lainez narrates the story of the kingdom's history through the words of an anonymous narrator. But when the narrator admits at the end of the novel that Dr. Dimitri Feodorovitch Maveroff "nos dijo que había visto con sus propios ojos a los espectros de los fallecidos moradores del Palacio [Heraclida] . . . " (Mujica Lainez 329, my emphasis) and that "nos juró que los había visto a todos y que hasta había conversado con ellos" (Mujica Lainez 331, my emphasis), the factual basis of the events is thrown into question by admitting that the narrated events are second-hand stories told to the narrator by someone else. Vampire stories such as chapter ten of Crónicas reales are presented from a second-hand point of view since no conclusive evidence supports their existence; Tzvetan Todorov admits this much in his definition of the fantastic

genre when an unexplainable event occurs in "our world, the one we know, a world without devils, sylphides, or vampires . . . " (Todorov 25, my emphasis). Stoker uses the accounts of others to substantiate the existence of Count Dracula in the same fashion as Mujica Lainez takes the stories told by Dr. Maveroff to narrate the events of the kingdom in Crónicas reales: both authors distance themselves from a potentially argumentative subject, the existence of vampires. Alain Silver and James Ursini mention that bringing together second-hand tales and/or "stories told to the author" is difficult to accept for a contemporary society "deprived of a Medieval faith in a cosmos inhabited by demons and angels" (Silver and Ursini 19) that pervades all of Crónicas reales.

But as José Monleón observes, the sociohistorical factors that form the basis of apparently fantastic stories such as those involving vampires intruding into the world of the living portrays the sometimes disastrous outcomes of human activity; vampire stories such as John Polidori's story "The Vampyre, A Tale," Stoker's novel Dracula, and chapter ten of Crónicas reales provide "the disquieting possibility that reality was [sic] a problematic entity with several, and even contradictory, layers of signification" (Monleon 76). For example, in John Polidori's short story "The Vampyre" (1816), Lord Ruthven appears like a human being without any outward signs that he is a vampire. Yet "the monster was offered as a simple perversion of the human image, as a physical distortion of the bourgeois norm" (Monleón 78).

Jonathan Harker notes in his travel diary how Count Dracula seems to be mysteriously aware of many things outside of his own region, an area known for its backwards ways and lack of contact with the "civilized" world of London: "For a man who was never in the country [of England], and who did not evidently do much in the way of business, his knowledge and acumen were wonderful" (Stoker 40). The fantastic tradition in Argentinian narrative has this same attachment to uneven developments in it history: "esta decidida vocación por lo fantástico tiene raíces tan hondas que se nutre en los hondos sedimentos irracionales de la misma vida nacional" (Revol 206-07).

Chronicle Ten, "El vampiro" (The Vampire), tells how one member of the vast royal family, Baron Zappo XV von Orbs, gains fame as a movie-star vampire. Similar to Bram Stoker's Count Dracula, Zappo is a "true" vampire: he bites his victims on the neck and drinks their blood. He also exhibits an attractive yet mysterious sexual nature; one critic notes that "Mujica Lainez . . . shows considerable interest in sexual deviation" (Schanzer, "The Four Hundred Years..." 68) in his works, but in chronicle ten Miss Godiva Brandy's devious and violent reaction to sexuality is the focus of attention and not that of Zappo. Like Stoker's novel Dracula, Mujica develops the episode of the vampire within the context of a more extensive genealogical history and does not place Zappo as the central character of the novel; the tenth chronicle expands on the information introduced in the first chronicle of

the book about Count Benno von Orbs zu Orbs, the ancestor of Zappo who was known as "The Devil" for his violent and ruthless acts, "continuas y atléticas profanaciones carnales [que] eran acompañadas por el corolario del robo metódico" (Mujica Lainez 9). The brutal ways of Zappo XV, as demonstrated in the first chronicle of the novel, highlight what later becomes Zappo's vampirism in chronicle ten: "el Conde tumbaba en segundos a la virgen niña y al vetusto alcalde, a la abadesa y al lebrel, embrujado, como un íncubo, por la exasperación vesánica de consolidar su posesión" (Mujica Lainez 10-11), a prelude to the sexual nature of the entire novel and of chronicle ten.

All chronicles of Crónicas reales exhibit the constant thematic element of sexuality and its repercussions, a continual point of concern between the von Orbs family and the relatives of Hércules I. However, simply because sexuality remains as a human characteristic, it does not remain restrained to simple relationships. The opening chronicle of the novel does not dismiss the sexual improprieties of Count Benno, Zappo's distant relative: "Ni la jerarquía encumbrada, ni el parentesco incestuoso, ni la edad impúber o provecta, ni la repelente clasificación dentro de los meandros de la escala zoológica, sofrenaron la tenacidad organizada de sus estupros" (Mujica Lainez 9). Nor do Benno's peculiar animalistic traits, typical of Count Dracula as well, go unobserved: "[Benno] más parecía tigre que hombre, y . . . sus mandíbulas y su lengua, incapaces de modular un sonido que fuese el autoritario ¡hop!

¡hop!, crujían como si devoraran" (Mujica Lainez 20). In Chronicle Two, Queen Ortruda fears that one of her ten children, Eximio, will not be considered authentic royalty by foreign courts because of her marriage to Hércules, the illegitimate son of Baron Zappo von Orbs: "con una sangre así, propicia a la convivencia accesible, no se manufacturaban príncipes" (Mujica Lainez 33).

In Chronicle Three, King Carlo III is unable to produce an heir, so he creates an artificial king using his own blood instead of semen to generate new life, a process utilizing "la transferencia de su sangre a un ser que prolongaría su efímero paso por el mundo" (Mujica Lainez 58). (The impure blood of the von Orbs is eventually researched in Chronicle Ten by Zappo XV in order to "substantiate" his ancestor Benno.) In Chronicle Four, Carlo VI becomes concerned that his son Carlo VII "parecía cada vez más un gitano, lo cual traía a la mente, con alarmante exceso, la ascendencia de su cónyuge" (Mujica Lainez 78) Melisenda, who carries "en las venas cierto caudal de sangre zíngara, heredado de su abuela bohemia" (Mujica Lainez 73).

In Chronicle Five, Olav Furio, youngest son of Hércules V, falls in love with the wrong person: his cousin María von Orbs. His mother Diamante is furious that her son is marrying a von Orbs, so she kills them both with an arrow since she fears that "Cualquier agravio que se infligiera a los Orbs repercutiría sobre la casta entera" (Mujica Lainez 92). When Lovro von

Kwatz and his crew discover an island in Chronicle Six, the hairy female ruler (La Velluda) forces them to have sex with her only under their condition that their ships be repaired in order for them to continue their journey. Their boats are repaired but the vicious sex is not mentioned in the chronicle: "Bástele al lector el informe de que [los navegantes] salieron destrozados, pilosos y hediondos de la durísima prueba" (Mujica Lainez 117). After the sailors drink excessive amounts from the fountains of youth and knowledge, each man becomes a brilliant baby whose relationship with his wife is "sólo la que existe entre una mujer hecha y derecha y un niño de percepción sútil" (Mujica Lainez 132).

The Island of the Hermits in Chronicle Seven does not have female inhabitants, so procreation is "un misterio irritante, un misterio tan misterioso que hasta se ignoraba de qué medio se valían sus moradores para propagarse, en un territorio que excluía a las hembras" (Mujica Lainez 142). The highlight of Chronicle Eight is the emergence of Lorina Borso as she rides naked into battle against the Turks, displaying her sex(uality) in a gesture of liberation: "Y todo el tiempo, todo el tiempo sonaban las graves cajas sensuales y avanzaba el corcel de la nueva Godiva, que . . . quedó desnuda sobre el cuello de la bestia . . . " (Mujica Lainez 209).

When the Princess Sigilinda Palestrina-Bonaparte discovers in Chronicle Nine that her deceased husband had been unfaithful, his possible lover is compared to an animal: "ni siquiera estaba segura Sigilinda de si las garras de

la tigresa hindú, que habían destrozado oficialmente a su esposo, no serían, en realidad, los brazos seductores de una tigresa bípeda y entusiasta" (Mujica Lainez 221). Chronicle Ten repeats the danger resulting from repetitive sexual unions within the von Orbs family that had been mentioned in Chronicle Four. Zappo XV sets out to save Benno's unruly reputation by spending many years "armando un enorme volumen . . . en el que probaba que, fuera de la prodigiosa estirpe de von Orbs,...todos los linajes aristocráticos de la comarca . . . llevaban sangre judía en las venas" (Mujica Lainez 238). Even his cousin King Carlo IX is very careful to avoid "los riesgos de un mal de ojo no descartable" (Mujica Lainez 238) perpetuated by Zappo: for the regent as well as for later members of the family, the threat of sexuality continues to be real.

Chronicle ten presents the vampire figure in the contemporary popular cultural medium of film. The Sweetface Brothers firm of London contract Miss Godiva Brandy to write the script for their next film, "La Bestia de Wurzburg." In order to provide an authentic setting for the film, Miss Brandy discovers information about the Wurzburg Castle and its current owner, Baron Zappo XV von Orbs, a vampire. The production crew travels to the castle where they meet Zappo, and for a large amount of money, the Baron signs a contract to star as the vampire in the film. As the production of the movie begins, Miss Brandy becomes jealous that the Baron is attracted to Violet Daisy, the lead female who mysteriously becomes weaker and more

pale as the filming progresses. As other members of the filming crew begin to show the same symptoms as Violet, the Baron gains more color and gains weight. Much to Miss Brandy's jealous disappointment, however, she is the only one showing no symptoms, so she plans to kill the Baron for not including her, for not victimizing her.

She follows Zappo to the lowest part of his castle where she discovers his coffin as well as his paintings depicting his entire ancestry as vampires. Later, on the set of the movie Miss Brandy "accidentally" spills ink on Zappo's shirt and gives him one that had been soaked in garlic water, dried, starched, and then pressed. The shirt imprisons the Baron, Miss Brandy drives a wedge through his chest, and the vampire dies. The film is finally produced and is a tremendous success. The other residence of Baron Zappo, the Casa del Pompón del Diablo, is converted into a wax museum that is eventually destroyed by the government after a revolutionary coup.

Aside from the Baron's attraction to Violet Daisy, Mujica Lainez develops an indirect position on the issue of sexuality of the vampire. Miss Brandy is upset that the Baron is attracted to Violet Daisy because she has always wanted to become the victim of a vampire. Already in her sixties, Miss Brandy seems a bit obsessed with her attraction toward the Baron. For her, fulfillment comes in the form of murdering the person she wishes to be sexually active with the most. The vampire story in chronicle ten of Crónicas reales dismisses peaceful sexuality in favor of violent and vindictive

sexuality, one important aspect of the Latin American vampire story that has been discussed in earlier chapters of this dissertation. In contrast with the other chapters/chronicles of the novel that display fairly peaceful sexuality, chronicle ten is consistent with the other vampire stories mentioned so far in this study that display sexuality as a destructive and retaliatory force with very human connections.

In the first chronicle of the novel, Mujica Lainez introduces a sexually violent relative of Baron Zappo. As Miss Brandy researches Wurzburg Castle, she comes across newpaper clippings about this (in)famous distant ancestor of Zappo, Count Benno von Orbs zu Orbs, "el fundador de la dinastía cuyos principales miembros nutren los relatos de esta recopilacion" (Mujica Lainez 12), also described as a "casi ignorado Gilles de Rais centroeuropeo" (Mujica Lainez 241). Gilles de Rais was a fifteenth-century French nobleman who tortured, raped, and violently murdered young boys in his castle. His exploits nearly parallel the blood-lust and savage sexuality of Francisco Gáscaro, the criminal/vampire in José Pinzón's 1956 novel El vampiro who, like Gilles de Rais described here, was a "bloody man who, during years of anguish, waited for the moment to throw himself on children, violate them, and cut their throats" (Pauvert 20). Zappo's residence in Chronicle Ten, the Wurzburg Castle, was once home to Benno von Orbs zu Orbs as well. Chronicle One indicates that the grandiose castle of Zappo and his brutal ancestor harbors less an idyllic picture of royal life than the brutal savagery

of an evil despot like Gilles de Rais: "a sus depradaciones [Benno von Orbs zu Orbs] unía atroces prácticas oscuras, hechicerías obscenas, diálogos con fantasmas desaconsejables, fabricaciones de filtros nefandos, experimentos científicos con párvulos raptados, y hasta misas negras, oficiadas en la cripta de su castillo de Wurzburg, en el Mar Negro . . . " (Mujica Lainez 11).

But just as Raymond T. McNally and Radu Florescu present in their 1994 book, there are ambiguities surrounding the supposed vampirism of Vlad Tepes, the historical figure on whom Bram Stoker based Count Dracula; Silver and Ursini question if Gilles de Rais was a true vampire in the same fashion. As the text from Crónicas reales indicates above, Mujica Lainez knows the story of Gilles de Rais as he puts together his novel. Gilles de Rais experiences a change comparable to the genealogical evolution of the vicious ruler Benno von Orbs zu Orbs into the vampire Zappo XV: "He began by using the blood of children (valued on account of its powers of transmutation) for alchemical experiments but soon was led into blacker rites, sodomy, and lust-murder" (Silver and Ursini 26). The same is true with the "Blood Countess," Elizabeth Bathory, who drained female virgins in order to bathe in their blood and remain young-looking with "what she believed were certain restorative powers of blood rubbed into the skin" (Silver and Ursini 29).

For Miss Brandy, the threat of the vampire Zappo is blood-related as well as sexual since she is threatened and jealous because Zappo is sucking

blood out of everyone on the filming crew except her. Therefore, his destruction is justified because of his sexuality directed towards others. For Jonathan Harker as well, Count Dracula threatens to "sexualize" his wife Mina. Harker must therefore eliminate the one obstacle standing between him and Mina: the vampire. As Jonathan writes in his journal, Dracula's threat decreases his (Jonathan's) potential as Mina's husband and lover: "I felt impotent, and in the dark, and distrustful. But, now that I know, I am not afraid, even of the Count. He has succeeded after all, then, in his design in getting to London . . . " (Stoker 193). The threat to Harker and the other men fighting against Count Dracula is possessive sexuality inherited from the past in a similar fashion as Benno passes the desire for blood on to Zappo. Dracula advances towards men using their women as sexual pawns: "My revenge is just [sic] begun! I spread it over centuries, and time is on my side. Your girls that you all love are mine already; and through them you and others shall yet be mine--my creatures, to do my bidding and to be my jackals when I want to feed" (Stoker 312). In essence, the men vampire hunters must stop Count Dracula before he gets to them through their women, before he finalizes his threat to the men's (hetero)sexuality.

Miss Brandy's tragic realization that Zappo has been victimizing everyone else in the production crew except her emphasizes how sex with the wrong partner can be fatal, the theme that runs through Mujica's novel. Similar to Jonathan Harker, Miss Brandy seeks revenge on a vampire whose

exclusive sexual acts threaten her personal sexuality. But unlike Count Dracula's destruction by two males, Miss Brandy acts ingeniously alone as she kills Zappo. Mina Harker watches in amazement as Count Dracula dies: " . . . on the instant, came the sweep and flash of Jonathan's great knife. I shrieked as I saw it shear through the throat, whilst at the same moment Mr. [Quincey] Morris's bowie knife plunged into the heart" (Stoker 380, my emphasis). He dies from a deep penetration wound in the neck, the same site where his victims receive the injection of his fangs.

Count Dracula's demise reflects the act of sex ("shear[ing] through" and "plunged into" leads to penetration) that Jonathan Harker and his male cohorts successfully attempt to halt. Likewise, Miss Brandy kills Zappo in a way that reflects both his lack of sex(uality) with her and his exclusionary passion for Violet Daisy instead of her. Her magical potion of garlic water and heavy starch traps and holds Zappo in a shirt before she drives a wedge into his chest; this preparation actually makes the penetration difficult. Similar to how Dracula diminishes Jonathan Harker's virility, the garlic shirt "lo reducía [a Zappo] a impotencia, en un ajustado molde de almidón infranqueable" (Mujica Lainez 269). After a struggle, Miss Brandy "descargó un golpe con toda su alma en la cuña y ésta perforó el compuesto aglutinante. Cayó el Barón Zappo XV, cuyos labios no cesaban de expulsar espumas . . . hasta que se frenaron los estertores, y Miss Brandy osciló y se

derrumbó sobre él con explicable vértigo."[6] The process and the afteraffects of her endeavor evoke the imagery of sexual activity invoked by her: piercing, expelling foamy fluids, noisy breathing, and falling onto him are what she wanted with Zappo but did not attain.

The sexual exploits of Zappo XV are absent from Chronicle Ten because he does not perform any. However, when members of the film and acting crew begin to show mysterious signs of a vampire attack, the prose is direct about revealing Zappo as the culprit: "Languidecían Violet, Patrick, Lupo y los otros llagados, y engordaba Zappo XV, que se relamía como un gato satisfecho . . . " (Mujica Lainez 261). The other chronicles center around a sexual act, but the chapter "El vampiro" exhibits a noticeable lack of sexuality associated with the vampire Zappo. His story isolates and marginalizes the discourse/narrative of sexuality to human as well as anterior events such as the opening and subsequent chronicles of the novel much in the same fashion that the other narratives discussed in this dissertation

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[6] Mujica Lainez 270, my emphasis. This episode has a strong resemblance to the killing of the vampire Lucy Westenra in Dracula; citing the entire passage reveals the strong similarity with Mujica Lainez in the use of violent and sexually-evocative imagery associated with vampirism. As Arthur Holmwood drives the stake into Lucy's chest, "a hideous blood-curdling screech came from the open red lips. The body shook and quivered and twisted in wild contortions; the sharp white teeth champed together till the lips were cut, and the mouth was smeared with a crimson foam. But Arthur never faltered. He looked like a figure of Thor as his untrembling arm rose and fell, driving deeper and deeper the mercy-bearing stake, whilst the blood from the pierced heart welled and spurted up around it" (Stoker 222, my emphasis). When his task is complete, "the writhing and quivering of the body became less, and the teeth seemed to champ, and the face to quiver. Finally it lay still. The terrible task was over" (Stoker 222, my emphasis).

dislocate sexual passion from healthy human parameters and bind it directly to violent vampirism.

There is no question that Zappo is a sexually-charged vampire; his attraction to the female lead in the movie demonstrates this: "Sus ojos de ópalo, de aguamarina, se paraban en Violet Daisy, y su roja lengua se deslizaba sobre la golosa lascivia de sus labios" (Mujica Lainez 258). His death at the hands of Miss Godiva Brandy, however, demonstrates the aggressive and fatal outcome of unfulfilled human sexuality. As the Baron's attraction increases for Violet Daisy, Miss Brandy's desperate jealousy also grows: "Violet Daisy y el Barón, desechados los honestos respingos inaugurales, conversaban en las pausas del trabajo, como buenos amigos. Y Miss Godiva se desesperaba" (Mujica Lainez 259) until she eventually kills him. The vampire dies because of a lack of sex and, paradoxically, Miss Godiva never achieves her union with him because of her destructive impulse.

The doll Polidoro, from Vampiro de trapo (1958) by the Chilean writer Rafael Maluenda, and Zappo XV are or soon will become famous because of their status as popular entertainment figures, one on the stage and the other on film, the latter media commonly associated with the vampire figure in the twentieth-century entertainment industry. Other dolls are part of Máximo Luján's stage show at the Casino Palace, but Polidoro is the "star." Zappo XV dies before the filming of "La bestia de Wurzburg" is completed and Lupo

Belosi (a linguistic jumble of Bela Lugosi, the Hungarian actor who immortalized Count Dracula in the 1931 film Dracula) stands in and the film is a huge success: "El éxito de 'La Bestia de Wurzburg' ha sido estruendoso" (Mujica Lainez 272). Mujica Lainez employs the vampire film in chapter ten to show that "On film, the vampire has a graphic reality that is both liberating and limiting. But no amount of rubber bats, stage blood, or plastic fangs can frighten or amaze a viewer without [the] imagination" (Silver and Ursini 12) that Mujica uses as well to transform the vampire myth. The fame of the movie lies in Lupo Belosi's acting out of the story of Zappo, an echo of Bela Lugosi's portrayal of Count Dracula that continues to be popular because his "authentic Hungarian accent and presence reach out to make his Dracula a part of contemporary American folklore" (McNally and Florescu 259).

Both Maluenda and Mujica Lainez are successful "performers" in Latin American literary production, so it is no surprise that both authors incorporate the paradigm of performance into their vampire stories, narrative testimonies to the enduring notoriety of the vampire figure as popular entertainment, "a dynamic, if demonic mythology for modern times" (Skal, The Monster Show . . . 81). The appearance of vampire stories in written form over the centuries indicates their popularity in literary culture. Mujica Lainez points to the successful vampire figure in contemporary popular culture by writing him into chronicles that tell similar stories. He also

elevates the status of the vampire in films. When the movie "La bestia de Wurzburg" finally appears years after its production, it remains a major achievement: "Han transcurrido décadas desde su estreno, y todavía la exhiben los cines snobs para embriaguez de los refinados" (Mujica Lainez 272). The vampire myth in all its forms (from drinking blood to bathing in it) survive rendition after rendition and become cultural icons that, as this novel indicates, remain fashionable for years after their original appearance.

CHAPTER 7

LUIS ZAPATA'S LAS AVENTURAS, DESVENTURAS Y SUEÑOS DE ADONIS GARCÍA, EL VAMPIRO DE LA COLONIA ROMA

This last chapter of the dissertation incorporates Michel Foucault's ideas about the cultural discourse of sexuality that he presents as confession in the first volume of The History of Sexuality (1976). Similar to the "vampires" described in previous chapters of this study, the vampire figure in Luis Zapata's novel Las aventuras, desventuras y sueños de Adonis García, el vampiro de la Colonia Roma (1979) upholds but at the same time questions the significance of hierarchical cultural production in Latin American society, specifically the construction of sexual identity in literary texts produced by and for consumers of the capitalist society that is predominantly heterosexual.

Zapata centralizes the discourse of homosexuality by combining gay prostitution and vampirism as a way to comment on as well as criticize the strictly demarcated boundaries of sexuality as it is expressed in Mexican (and ultimately Latin American) literary production. Similar to Foucault, sexuality for Zapata incorporates activity and passivity as the prinicpal paradigms within the framework of power relations with which to provide a discourse of homosexual relations. On the seven tapes of his monologue/confession (this

last term is from Foucault),[1] Adonis García, the title character of Zapata's novel, presents his sexual exploits as instances of penetration, a useful metaphor for the overall discourse of (homo) sexuality into Mexican and Latin American literary studies.

Throughout most of his monologue, Adonis describes his sexual activities with words whose meaning suggests actions of the vampire. For example, Adonis frequently uses the verb "picar" as the way to characterize his sexual adventures with other men. Among its many translations into English provided in Cassell's Spanish-English, English/Spanish Dictionary, "picar" means "to prick, pierce, puncture . . . to sting, [and] to bite" (469), actions that suggest the insertion of the vampire's fangs into skin as well as the penis into the vagina or, in this case, the anus.

In the introduction to her book Vamps and Tramps: New Essays (1994), Camille Paglia connects the vampire and prostitution as equally powerful and seductive forces existent only at night: "The prostitute [and the] seductress . . . wield . . . ancient vampiric power over men" (ix) during hours that have been silenced. For Paglia, the prostitute is a cunning figure whose nocturnal voice/existence is a result of societal repression demanding its silence. Zapata's title character is capable of a presence through the crafty and clever use of language that allows him to evade restrictions: "The

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[1] Michel Foucault, The History of Sexuality: An Introduction, vol. 1. Trans. Robert Hurley (New York: Vintage Books, 1990). Regarding the use of the confession as a discursive mode about sexuality, see Part Three, "Scientia Sexualis," pp. 53-73.

most successful prostitutes in history have been invisible. That invisibility was produced by their high intelligence, which gives them the power to perceive, and move freely but undetected within, the social frame" (Paglia 57, emphasis in original). As a critic of the hierarchical discourses of control over sexuality, Michel Foucault endeavors to display texts or discourses that have been repressed or what has been not allowed a voice, such as sexuality or prostitution; that is, "doing or saying what no one else will say or do" (Said 676)--as well as in ways of speech that are unconventional. On the first tape of seven, Adonis introduces the verb "talonear" and its nominal form, "talón," to refer to walking the streets or literally "hoofing" his way through the streets as a prostitute instead of directly saying he is a street walker: "toda mi vida me la he pasado aquí en la ciudad no? en las calles con mis amigos . . . trabjando a veces taloneando casi siempre . . . " (Zapata, Las aventuras . . . 15). Paglia notes that the use of such words referring to the foot is related to the vampire motif. She traces the derivation of the word "vampire" or "vamp" from the "sexual seductress . . . from the Serbo-Croatian vampire legends of the bloody Balkans" (xiii) to a word that refers to the front part of a boot or shoe, "the instep . . . that is 'in the front,' 'avant' . . . " (xiii). This latter meaning surfaces in García's monologue throughout the seven tapes as he walks the streets of the Colonia Roma, seducing other men.

In addition to the novel's expressed vampire theme of penetration, several elements in Zapata's novel such as point of view, delivery technique, and organization underscore the important ramifications of examining previously assumed marginal themes, characters, and styles as a way to re-write them into canonical and mainstream literature that does not acknowledge such tendencies sidelined by dominant literary trends. Simply put, the presence of the disruptive figure of Adonis García as a male homosexual prostitute in Zapata's novel destabilizes the assumption in the mainstream literary hierarchy of Mexico as well as Latin America that prostitution exists as a viable means of existence within narrative fiction.[2] Unlike the self-acclaiming voice of Adonis García in Zapata's novel, previous Latin American writers had explored the world of prostitution as a hindrance to the full development of the prostitute as an individual rather than a step in a more positive direction. For example, in Santa (1903) as well in his other works, Federico Gamboa demonstrates "erotic subject matter, but typically the eroticism . . . blights the characters' lives" (Lindstrom 38) instead of highlighting them in a reconstructive way. As well, in Nacha Ragules (1917) by Manuel Gálvez, the story of a prostitute narrated by someone other than the main character exposes how "The characters' speech does not occupy much space, nor does it appear to carry much significance" (Lindstrom 43).

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[2] Chuck Tatum, "Paraliterature," Handbook of Latin American Studies, David William Foster, ed. (New York: Garland Press, 1992) 717. My words paraphrase Amelia Simpson's quote about detective fiction on this page of the Handbook.

This is not the case in Zapata's novel about erotic subject matter. Adonis García describes his sexual encounters from the point of view of penile insertion or penetration. The narrative expression/presence of both an active and a passive participant within Zapata's novel demonstrates how the dynamic of homosexual sex involving a vampire figure creates spaces of resistance within Mexican (and Latin American) reality. For Claudia Schaefer-Rodríguez, utopian spaces of gay life such as the adventures of Adonis García in the Colonia Roma within Mexico City question the active and passive paradigm of Mexican culture. As she explains it, the utopian spaces "resist the affirmations of dominant ideologies . . . [and] are spaces for the expression of oppressed desires and the assumption of human potential" ("The Power..." 30). Moreover, the recorded/taped discourse of penetration in Zapata's novel illustrates how the vampire figure in Latin American literature undermines cultural assumptions about patterned roles of active and passive sexuality through textual innovation. Adonis García's recorded monologue frees homosexual desire from the restraints of proscribed heterosexuality and activates/removes it from a passive role; as Schaefer-Rodríguez concurs, Adonis records "experiences [that] . . . appropriate the oppositional 'culture of the night'--streets, restrooms, Sanborn's, night clubs, suburban mansions, etc.--as a zone liberated from the ideology of [heterosexual] dominance and control as experienced during the day" ("The Power..." 36). David William Foster applies the thesis of Michel Foucault to

the utilization of mass media in Zapata's novel as a way to expose homosexuality. Adonis García's discourse about his sexuality "has tended not to repress a healthy or natural sexual instinct but to provide that instinct with a technology that will enable it to be channeled in ways suitable to the sociopolitical economy of the modern world" (Foster, Cultural Diversity . . . 58). Luis Zapata's novelistic interpretation of Adonis García's voice onto seven tapes suggests that the access to an alternative voice or identity (homosexuality) for non-readers becomes more conceivable in the age of advanced technology "of the modern world" that Foster's comments refer to.

The history of homosexuality in Latin American society points to its exclusion as an accepted discourse in cultural and in literary discourse, a primary feature of the novels examined in this dissertation. Sylvia Molloy singles out a noteworthy feature of early twentieth-century Latin American narrative that is applicable to contemporary novels that present the issue of homosexuality. Using what Molloy calls the "doubleness" of some Latin American modernista literature, writers such as Rubén Darío and José Martí began to exhibit "on the one hand, [an] attraction for and tolerance of 'natural' sexuality, [and] on the other, [a] rejection of the perverse" (Molloy, "Too Wilde . . . " 193) identity of homosexuality. Without allowing for the acceptance of what may not perfectly allign with what is "natural," Molloy stresses that these authors develop center and periphery as pronounced, separate, and not assimilable entities in Latin American narrative of the early

twentieth century, a legacy against which Zapata writes in the late twentieth century.

There is an accentuated balance in Zapata's novel between the center and the margins of discourse about homosexuality, a concept that Stoker as well as other Latin American authors deemphasize by seldom speaking about the subject yet frequently allowing their actions to be judged from within a non-inclusionary paradigm of sexuality. As Count Dracula moves through Stoker's novel, he remains the object of others' descriptions and is seldom allowed to speak for himself. When Jonathan Harker reaches Castle Dracula at the beginning of the novel, Dracula speaks in lengthy detail in the first and third persons about his family's background. Except for scattered opportunities in the rest of the novel, Dracula's remaining existence and destruction within the novel depends on others' observations, comments, and theories.

In Pinzón's 1956 novel El vampiro, the same is true with respect to Francisco Gáscaro. As his three crimes are discovered, Rodolfo and Evaristo Nuncira set up a complex medico-legal investigation/system of inquiry that uncovers Gáscaro's identity as the vampire/killer. The brothers' ponderings about and involvement in the unmasking of Gáscaro's identity do not allow him to speak for himself and thus, Gáscaro's discourse/confession about his sex(uality) remains confined to the words of others. Michel Foucault sees the discourse of sexuality as a complex system that over time becomes a

present voice rather than a hidden one spoken about by others. Pinzón's novel expresses how sexuality remains embedded within the legal, social, and medical discourse that, as Foucault explains, brings sexuality into view in the first place: "one had to speak of it [sexuality] as of a thing to be not simply condemned or tolerated but managed, inserted into systems of utility, regulated for the greater good of all . . . " (Foucault, The History . . . 24).

In his 1967 novel Crónicas reales, Manuel Mujica Lainez devotes one of the twelve chapters of his extensive novel to the story of the vampire Baron Zappo von Orbs. This story is confined primarily to chapter ten and does not exist within the rest of the novel. Just as Count Dracula is explained and developed from the point of view of others, Zappo does not "speak" for himself in all of chapter ten; instead, the narrator tells the vampire's story. In fact, when Crónicas reales closes, it is revealed that the narrator received his information from another source, a fact that further dislocates the vampire from telling his own story.

Zapata's novel allows the vampire to speak directly about his sexual experiences without the restrictive ideas, theories, points of view, or opinions of others who take away his personal identity as an individual and place his sexuality without the heterosexual standard. Zapata's novel brings to the foreground the voice of Adonis García's homosexuality, one of the "peripheral" discourses of sexuality that was actually allowed to pass through the barriers of restraint--because of all the restrictions upon it in the

first place: "it is through the isolation, intensification, and consolidation of peripheral sexualities that the relations of power to sex and pleasure branched out and multiplied, measured the body, and penetrated modes of conduct" (Foucault, The History . . . 48). Zapata's novel combines the voices of two figures, the vampire and the homosexual, a fusion that Stoker brings together only indirectly in the form of a critical comment. Zapata, however, allows these two voices to merge and exist on the written page as a reflection of life. As indicated in Chapter Three of this dissertation, the theme of homosexuality in Stoker's novel is implied by the actions of Count Dracula; he is never identified directly as a homosexual as is Adonis García. The insistence of the vampire point of view in Zapata's novel parallels the shift "from lesbians and gay men as persons who are spoken about to persons who speak for themselves" (Dyer, "Children of the Night . . . " 65).

Other Latin American novels demonstrate what Molloy identifies as a double standard about the expression of sexuality. Unspoken homosexual vampirism is developed in Manuel Bedoya's 1939 novel as the tyrant Bebevidas drinks the blood of young boys but never has sex with them in the novel. Likewise, the homoerotic vampiristic crimes of Francisco Gáscaro (mentioned above) may imply his homosexual orientation but do not label him as a gay male given the fact that he is married and has three children. In Rafael Maluenda's 1958 novel Vampiro de trapo, the conflictive relationship between the vampire/doll Polidoro and the ventriloquist Máximo Luján is

centered around a woman, Carmen Barton, yet the man and his (male) doll struggle with each other over the passive or active role toward Carmen. Additionally, Zappo's vampire legacy in Mujica Lainez's Crónicas reales (1967) suggests violent homoerotic sexuality (his distant ancestor Benno von Orbs zu Orbs was a sadistic pedophile) but he falls in love with the actress Violet Daisy and swoons after her while trying to avoid the sexual advances of the scriptwriter Miss Godiva Brandy. In the novels examined thus far in this dissertation, homosexuality is indirect while Zapata's novel develops an outwardly gay vampire who speaks as himself.

Zapata's novel addresses concerns of content as well as form, a feature found in Stoker's as well as other novels discussed in this dissertation. Stoker's novel is the combined result of a massive collection of private diary and journal entries, newspaper articles, ship's logs, phonograph recordings, and asylum reports that were used in the many efforts to find and destroy Count Dracula. These documents do not allow the point of view of the vampire to surface; the novel is the voices of the vampire Count Dracula's victims, those from within the confines of a measured and scientific method that struggles to define the appearance of the vampire Count Dracula. Referring to the phonograph device that helps record all that they experience with Dracula, Mina Harker explains to Dr. Seward that such technology is their only way to piece together their understanding of the vampire: "in the struggle which we have before us to rid the earth of this

terrible monster we must have all the knowledge and all the help which we can get" (Stoker 229). In El vampiro (1956), Pinzón draws the reader into the series of three brutal murders by a vampire-like killer through the newspaper clippings that tell the story not from the point of view of the vampire but from the newspaper reporter who filed the stories, supposedly the author himself. Manuel Mujica Lainez utilizes a similar technique in Crónicas reales (1967): all twelve chapters about the history of the von Orbs family, including the story of the vampire Zappo von Orbs, are revealed by an anonymous narrator whose information comes from a different source, Dr. Dimitri Feodorovitch Maveroff.

Zapata's novel presents the story of the vampire from one point of view: his own. Adonis García speaks on the tapes directly in the format of an unconventional conversation, thus giving himself narrative/conversational space, a privilege that Count Dracula does not possess. Zapata's message in his novel is as provocative as its form: the novel does not use punctuation marks and there is no capitalization, a feature that allows all words and expressions to have equal value yet stand apart from structured narrative forms with capital letters, punctuation, and text set off by paragraphs, for example. The novel presents Adonis García's monologue as it appears on the seven tapes: words set off only by pauses and spoken by one person, Adonis García. (Future citations in this chapter from Zapata's novel have

three spaces instead of one between the words, an technique that reflects Zapata's novel.)

The unique compositional attributes of Zapata's novel attract the reader and centralize a speaking voice that maintains control throughout the entire narration; each of the seven chapters of the novel starts with the first-person pronoun "yo" (I). At no point does the unidentified person behind the tape recorder ask Adonis García questions or give opinions; only the vampire-speaker has the ability to change the course of the conversation. In this fashion, Zapata alludes to the power of the vampire as a commanding and powerful figure in popular culture, not only as subject of books, films, and plays, but also as a character/subject capable of determining and maintaining the direction of events.

The inward reflexiveness of Adonis García allows entry into his personality in a way that Stoker does not achieve with Count Dracula, a vampire who is defined by others and not by himself. Adonis García frequently ponders his existence and questions his moves if for no other reason than to better understand his place in the world; the non-customarily large spaces between the words create verbal as well as textual pauses that reflect his time for thinking. For example, at the beginning of the novel, when he and a friend return to Mexico City from León and realize that they have no money, Adonis wonders what step is next: "nos dimos cuenta de que sin dinero no podíamos hacer nada ¿ves? aunque no teníamos pensado

hacer nada habíamos salido de león sin ningún plan no sé deveras qué era lo que pensábamos hacer . . . " (Zapata, Las aventuras . . . . 45).[3] Likewise, toward the end of the novel when Adonis realizes that drugs and alcohol have seriously affected him, he seeks psychiatric help, changes his eating habits, and admits himself to a rehabilitation clinic to lessen his addicition: "empecé a alimentarme muy bien . . . a cuidar mi alimentación a hacer ejercicio a ir al gimnasio en fin a aliviarme por mis propios medios . . . " (Zapata, Las aventuras . . . . 200). In both instances, the spaces between the words are utilized by Zapata to allow time for the reader to experience the pauses in Adonis's thoughts as he narrates them onto the tape. Almost never is Dracula allowed to wonder about his outcome: he is a supernaturally powerful vampire who does not need to think to survive; his endurance is sustained only by the instinct to kill and consume blood. While Dracula is being pursued by those who want him dead, Adonis is a human vampire who lives off others' sexuality yet still thinks about his next move without the threat of death.

Homosexuality and vampirism have been explored in detail by several critics. Christopher Craft devotes considerable attention to vampirism and homosexuality in Bram Stoker's novel Dracula which implies vampirism as

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[3] As mentioned above in the text of this chapter, the narrative reproduction of each of the tapes uses spaces between words to represent pauses by Adonis, and their use here demonstrates as closely as possible this technique in Zapata's novel, a feature that is successfully transmitted in the English translation as well.

homosexuality but never reaches the point of homosexual penetration. Richard Dyer, whose study also does not focus on Latin American literature, suggests the possibility that vampirism combined with homosexuality provides a potent combination of forbidden discourses. Ellis Hanson relates the life-in-death idea of the vampire to homosexuals afflicted with HIV or dying from AIDS-related symptoms. David William Foster examines vampirism and homosexuality in his book Gay and Lesbian Themes in Latin American Literature, which includes an entire chapter about the two topics as they pertain to Latin American fiction. In addition, Foster has reviewed Zapata's novel, and his most recent contribution to the question of homosexuality in Latin American literature is a chapter that appears in his 1994 book, Cultural Diversity in Latin American Narrative; his comments appear later in this chapter. Most recent are the specific observations by Tanya Krzywinska about lesbian vampire figure in film.

Craft points to unfulfilled male penetration in Stoker's novel that Zapata's novel displays. After he first arrives at Castle Dracula, Jonathan Harker is nearly seduced by three vampire women. But he is merely approached with penetration, just "short of the transgression which would unsex Harker and toward which this text [Stoker's novel] constantly aspires and then retreats: the actual penetration of the male" (Craft 110). Dyer maintains that homosexuality and vampirism operate on similar foundations. The homosexual expresses a forbidden sexuality that remains within the

confines of nighttime and operates without restraint. Likewise, the pale vampire figure is known for its unimpeded nocturnal activity that remains hidden and unaccepted as a true identity or "out" in the world: "This imagery derives in part from the idea of decadence, people who do not go out into public life, whose complexions are not weathered, who are always indoors or in the shade" (Dyer, "Children of the Night . . . " 60).

As Hanson explores the connection between same-sex desire and death, he argues for the presence of an "abject" or contemptible voice of the vampire figure/gay person. Although he places less emphasis on literature than on cultural ideas about homosexuality, Hanson states that homosexuality and vampirism mix together to create an image of gay individuals that implies dying: "notions of death have been at the heart of nearly every historical construction of same-sex desire" (Hanson 324). Countering what Mario Praz had stated in The Romantic Agony that the female vampire "is only seen as a narrative device by which the vampire hunter and the prospective husband can overcome the 'excesses' of an 'unnatural' sexuality that threaten the stability of the patriarchal system" (Krzywinska 101), Krzywinska activates the female vampire as a figure/place of signification of same-sex desire among women. As a combined sexual force in literature, film, and culture, then, homosexuality and vampirism together suggest a potentially explosive and threatening union that infiltrates the comfortable (and accepted) paradigm of peaceful and controlled sexuality

because the two have similar foundations: "The play of gender role, sexual position, active/passive is part of the structure of vampirism and lesbian/gay sexuality alike . . . " (Dyer, "Children of the Night . . . " 64). Likewise, vampirism allows the visualization of what has been neglected, the recognition of "that abjected space that gay men [and lesbians] are obliged to inhabit; that space unspeakable or unnameable . . . a 'dark continent' [that] men [and women] dare not penetrate; that gap bridged over or sutured together, where men [and women] cease to play dead and yet cease to accept the normative sexual role" (Hanson 325) imposed upon them by heterosexual society.

Zapata's novel provides a critical alternative to literature about homosexual vampires. Adonis García is far removed from the blood-searching and demonic figure of Count Dracula who mysteriously prowls the nightscape in search of victims. The power of Zapata's narrative lies precisely in the figure of Adonis as a speaking subject rather than an objectified subject: he is a homosexual prostitute who "vampirizes" men and then proceeds to talk about sex, unashamed of his activity as a gay individual and fully aware of what he is doing. Not only does homosexuality express a reversal of traditional values concerning sexuality in Hispanic culture, it suggests "the need to liberate the individual from repression in order . . . to reach out to others . . . as part of a wider movement of sexual liberation" (Shaw, "Notes on the Presentation . . . " 249).

The implementation of oppressive restrictions, laws, limits, and silence has been used to devoice the homosexual and not permit the complete integration of gay individuals into heterosexual society. As one observer sees it, currently within the United States the previously private and hidden lifestyles of homosexuals are outwardly appearing more and more as part of or penetrating into the public/heterosexual sphere: the homosexual community is "A group long dismissed as deviant or perverted or simply beneath mention [that] has been able to claim a sizable space in national [American] life, to the joy of its members and the continuing consternation of many fellow citizens" (Henry 1).

The delight of the gay community meshes with the harsh disapproval by non-gay (-affirming) persons to produce struggle of the homosexual community, a point that the sociologist Stuart Hall makes about deviant groups and their opposition who together, in a power struggle, generate a clash that actually produces a discourse of deviance that counters the "acceptable" voice. The quote about North American homosexuality above indicates the increasingly more tolerant attitude towards homosexuals in North American society, but it should not be overlooked, however, that severely violent homophobic reaction against lesbian and gay individuals exists within the Hispanic world as much as it does in the North American/United States arena. For example, the recent political violence in Chiapas, Mexico, has had serious consequences for the gay community

there; during the fighting "at least 11 gay men were killed in the locality of Tuxtla Gutiérrez, state of Chiapas" for no other reason than having a homosexual orientation: "the victims belonged to a marginalized and, on the whole, economically deprived sector of Mexican society, a sector which has for many years suffered harassment and abuses" (United States 1).

Hall indicates that identities such as homosexuality deviate or become "marginalized" and therefore become problematic issues in need of suppression and control when they cannot be assimilated into the paradigm of defined acceptability. Homosexuality is a good example of the actions to which Hall refers, "those in which the available public meanings and definitions fail to account for, and cannot easily be extended to cover, new developments" (Hall 71) such as same-sex relationships that are currently occuring more and more within the confines of "public meanings and definitions." Foucault makes this same assertion with regard to the development of general sexuality as a guarded, observed, and controlled activity/discourse during the nineteenth century: "in sexuality, as in penality, a moral discourse is consolidated and displaced by practices and modes of thought that construct norms and impose them as respectable, natural or normal" (During 169).

From the publication of the first gay narrative in Latin America in 1964 (Manuel Barbachano Ponce's El diario de José Toledo) (Foster, Gay and Lesbian . . . 50), writers from Latin American countries are slow to develop

an outspoken homosexual literary tradition and establish themselves within the confines of literary studies. Outside of Brazil, the continual questioning of the norms dictated by heterosexuality produces few homosexual narratives in Latin America immediately after Ponce's novel. One observer of homosexuality in Mexican literature notes that "la creación estética individual está sujeta bajo condiciones de presión social," (Schneider 83) reiterating what both Hall and Foucault discuss above relating to deviant and non-deviant behaviors that deal with each other in an antagonistic but discursively productive way. The affirmative homosexuality in Zapata's novel appears through the exposition of actions and behaviors unaccepted and unaccetable by heterosexual standards yet the expression of the prostitution by and of Adonis García is a series of good as well as bad events that "exemplifies a form of countercultural writing in Latin America that makes use of what is considered outrageous or scandalous in order to provide a refracted image of the alienation of a hypocritical social value system" (Foster, Review of . . . 91).

The expression of homosexuality from within a non-gay hierarchy occurs best in a form of communication that has access to the privileges of power yet is still capable of reaching those who do not belong to the dominant power structure. Mass media is the example Hall indicates since "they [the mass media] have an integrative, clarifying, and legitimating power to shape and define political reality, especially in those situations which are

unfamiliar, problematic, or threatening: where no 'traditional wisdom,' no firm networks of personal influence, no cohesive culture, no precedents for relevant action or response, and no first-hand way of testing or validating the propositions are at our disposal . . . " (Hall 72-73) precisely because these propositions come from within the controlling power structure. Hall suggests that media forms such as television, films, detective fiction, plays or songs within narrative fiction do provide commentary; another critic notes the same about "Latin American novelists [who] during the past twenty years have drawn increasingly on paraliterature and other forms of popular culture to create works that, if nothing else, are more accessible to a wider reading public . . . " (Tatum 721) who are normally exluded from media forms that cater only to the dominant frame of mind. Zapata's delivery technique, a tape-recorded interview, uses popular media to chronicle the events such as those created by Elena Poniatowska and Gustavo Sainz, mentioned below.

A recent history of twentieth-century Mexican literature exemplifies how the production of narrative in Mexico from the Mexican Revolution to the present stays predominantly within the bounds of novelistic as well as heterosexual discourse and with few stellar exceptions does not opt for other means of expression. Lanin Gyurko's essay on twentieth century Mexican narrative sets out to "treat the theme of la mexicanidad, the quest for and the articulation of the components of the Mexican national identity" (Gyurko, "Twentieth Century . . . " 243, emphasis in original) through four axes of

signification: the Mexican Revolution and its aftereffects, the October 2, 1968 massacre at La plaza de las tres culturas (Tlaltelolco), and contemporary problems; he cursorily treats homosexuality as a theme of contemporary concern. In his extensively thorough article, Gyurko points to Elena Poniatowska's La noche de Tlaltelolco (1968) and Gustavo Sainz's novel Gazapo (1965) as examples of contemporary documentary accounts of Mexican existence that do not follow a "traditional" narrative structure; through the collection and display of photographs from the shooting as well as newspaper articles and witness testimonies, Poniatowska's novel recalls the horror of the students massacred in 1968 as well as that of the survivors. Sainz (who, like Luis Zapata, is considered to be a member of "La onda" [The Wave] group of Mexican writers) "affirms the liberty of the author to create his own universe with its own laws and its own idiom" (Gyurko, "Twentieth Century . . . " 288) through the use of a tape recorder to narrate the novel. Gyurko, however, does not mention the Mexican writer Luis Zapata who writes about "Mexicanness" as well in a work that explores the homosexual identity of a young Mexican man through the same device used in Sainz's novel, the tape recorder.

The absence of Zapata's novel in Gyurko's overview contradicts his own assertion on two separate accounts of the significance of innovative narrative techniques within contemporary Mexico that Zapata successfully utilizes in his "struggle to maintain and assert an autonomous identity in the

face of foreign powers from without [Mexico] and malinchistas, or betraying forces, from within [the country] . . . " (Gyurko, "Twentieth Century . . . " 245). As Adonis García (the title of the English translation of Zapata's novel)[4] shows, Stuart Hall's affirmation that popular media forms contribute to the voicing of marginalized or what are considered "deviant" voices coincides with Tatum's argument that these forms within Latin American literature are capable of reaching larger audiences with messages that are more easily available than through traditional media such as television. Gyurko stresses how "the power of the novel as a force for creative, psychological, and social freedom" (Gyurko, "Twentieth-Century Fiction" 245) is obvious in Sainz's narrative but not in Zapata's.

Zapata's novel develops homosexuality and vampirism as acts of a penetration into/within the Mexican literary tradition. Stuart Hall argues that the conflict between deviant and non-deviant elements (in the case of Zapata's novel, between homosexual and heterosexual systems) produces a potentially powerful and important ideological discourse that springs precisely from the point of antagonism between the two systems: "though ideologies may remain, at one level, stable and persistent over time, in terms of the class interests they represent and the constituent elements legitimate within them, at another level they require to be continually reproduced, amplified,

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[4] Luis Zapata, Adonis García: A Picaresque Novel, tr. E. A. Lacey (San Francisco: Gay Sunshine Press, 1981).

and elaborated so as to 'cover' the unexplained" (Hall 81) or as Foucault indicates, provide a discourse about sex instead of remain silent about it. Instead of being silenced by the medical and legal discourse that attempts to control sexuality, the "quiet" dialogue of sex is precisely what holds importance: what "one declines to say, or is forbidden to name . . . is an element that functions alongside the thing said, with them and in relation to them within over-all strategies" (Foucault, The History . . . 27). Sexuality is "a fundamental experience" (Foucault, "The Subject . . . " 779) that opens up a relationship of power when placed together with resistant definitions. Foucault argues favorably to place forms of resistance against those of control in order to measure their relationship with each other: "using this resistance as a chemical catalyst so as to bring to light power relations, [it is possible to] locate their positions, and find out their point of application . . . " (Foucault, "The Subject . . . " 780) with each other.

Hall above uses the British and Irish political conflict for his model, but Zapata's novel utilizes the gay vampire figure as a way to counter the traditional Mexican literary and cultural system. Not only is his novel similar in structural format to Bram Stoker's novel Dracula which uses para- or extraliterary devices such as newspaper articles, diary entries, and recording devices to fuel the narration, it also deals with the important issue of cultural change, specifically the emerging acceptance (or not) of non-traditional groups of individuals. For Stoker, the vampire Count Dracula is a powerful,

foreign aristocrat from outside England whose destruction can only help the continuation and preservation of the human race as Victorian Britain declines in world power. Zapata's novel fuses the homosexual and the vampire to create not a blood-hungry creature of darkness like Count Dracula but a human who experiences the joys and pains of existence, an important message about the identity of homosexuals within the Mexican societal structure that draws definitive lines between heterosexuals as well as between heterosexuals and homosexuals. Tomás Almaguer provides insight into the distinctions of (homo) sexuality in Hispanic society; his comments help to understand Adonis' subversion of "traditional" roles as an active (not passive) homosexual prostitute. The chapter also looks at how Adonis García is similar to and different from the novel Interview with the Vampire (1976) by Anne Rice as well as other vampires examined in this dissertation. The chapter also utilizes two theories of vampirism-as-homosexuality / homosexuality-as-vampirism and their relation to Zapata's 1979 novel: Richard Dyer's comments on the same without the context of Latin American literature and David William Foster's important contributions to homosexuality in Latin American literature.

In classical mythology, the fatal story of Adonis has important parallels with vampirism that Zapata develops in his version of the Adonis myth. The pomegranate, which sprang from the blood of Dionysus, "symbolizes death and the promise of resurrection when held in the hand of the goddess Hera

or Persephone" (Graves 1:110), the goddess of death who fought over Adonis with Aphrodite, the goddess of love. During their quarrel over the young man, Persephone's jealousy over Aphrodite's affectations toward Adonis provoke her to exclaim in a possibly homophobic way that Adonis is "'A mere mortal . . . and effeminate at that!'" (Graves 1:70). Ares, disguised as a boar, kills him with one of his tusks. As he is dying, Aphrodite asks Adonis to kiss her so that she may withdraw his soul: "Kiss me yet once again, the last, long kiss, / Until I draw your soul within my lips / And drink down all your love" (Hamilton 91). Adonis therefore dies as a passive receiver of Aphrodite's life-withdrawing kisses.

The mythological Adonis passively succumbs to death but the contemporary Adonis in Zapata's novel revels in life, a distinction that reinterpretations of myth allow. The words in the title of Zapata's novel support and at the same time reject literal meaning in a similar fashion. Adonis García records for his psychiatrist his adventures and misfortunes onto seven audio tapes that correspond to the seven divisions of the novel; in parentheses before each chapter are Adonis's dreams on different subject matters.[5] However important it is in the title of Zapata's novel, the word "vampiro" is misleading since the protagonist is not a brutal vampire like Count Dracula or a passive victim of love but an active gay male prostitute.

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[5] See Alicia Covarrubias, "El vampiro de la Colonia Roma, de Luis Zapata: la nueva picaresca y el reportaje ficticio," Revista de crítica literaria latinoamericana 20.39 (1994): 190ff. for an analysis of Adonis García's textually parenthetical dreams.

Thus, starting with the title of his novel Zapata identifies vampirism with homosexual prostitution, a point that David William Foster notes as a unique feature of this openly homosexual Latin American novel (see below). The mention of the Colonia Roma in the title indicates a sense of place within the novel and allows a personal space for Adonis García to exist within the massive and impersonal Mexico City. The juxtaposition of the modern tape recorder as narrative device and the centuries-old tradition of the wandering pícaro in Hispanic literature allows a fusion of popular literary forms, a trend assisted by Mexico City itself, a center of cultural activity: "Almost all cultures in Latin America are now mediated to some extent by the city, both in the sense of its massification of social phenomema and of the communication technologies which it makes available" (Rowe and Schelling 97). As Adonis discloses on the tapes, the gay community forms support and stability for a group faced with potentially dangerous reaction from within the otherwise heterosexual city: "In the city, it is the pedaço, the barrio, the sector [and the colonia] which provide a relatively stable space, created by a network of relationships of neighbourhood [sic], extended family and rural origin" (Rowe and Schelling 103).

Beyond the title, however, the word "vampiro" appears in the novel only five times. Each mention of the word creates a certain association with the vampire figure Count Dracula that suggests elements from the vampire myth, but Zapata incorporates day-to-day realities from Adonis García's daily

life rather than fantasy elements, specifically sexual realities. The word "vampiro" first occurs in the novel when Adonis explains to his psychiatrist how he was making a living: "pus [sic] ni modo de decirle que andaba de vampiro ¿no?" (Zapata, Las aventuras . . . . 64), making the money as a male prostitute. Part of García's monologue in this novel is an explanation of gay Mexico City; he tells the listener where homosexuals hustle. One of his favorite spots is the corner of Insurgentes Street and Baja California, and someone tells him that there will one day be a statue raised in his honor because of his continual presence there. The plate of the statue will remember his status in Mexico City: "abajo mi nombre en una plaquita adonis garcía vampiro de la colonia roma cobra tanto y en tal teléfono . . . " (Zapata, Las aventuras . . . . 112). After he meets Zabaleta, the two go to many parties and Adonis receives new clothes and shoes from Zabaleta. However, dressing up in fancy clothes does not appeal to Adonis; "en serio era otro el vampiro de la colonia roma había muerto por un día había dejado colgada mi chamarra y mis jeans y mis pantalones superentalladísimos y me había convertido en todo un señor . . . " (Zapata, Las aventuras . . . . 119). The last mention in the novel of the word "vampiro" occurs when Adonis describes his desire to get out of a situation in which he is uncomfortable, a party to which Zabaleta had taken him where he sees an unpleasant former acquaintance: "ese mismo mono apareció por la fiesta

allí sí fue cuando yo desié [sic] ser un vampiro de a deveras y escaparme volando por la ventana pero no . . . " (Zapata, Las aventuras . . . 120).

The novel uses the word "vampiro" allegorically in correlation with aspects of Adonis's existence that are common, everyday concerns and not supernatural events that are associated with Count Dracula. The first mention demonstrates Adonis's ability to work toward attainment of a desired goal within a capitalist-oriented society: to make money. Adonis expresses the desire to be famously remembered as the crowning vampire figure on a statue, a physical reminder of the immortalization of the vampire figure in contemporary society. Adonis depicts the comfort of consistency with clothes that identify him as the vampire of the Colonia Roma, a similar marking that Count Dracula acquired with the black cape in cinematic versions of Stoker's story. These examples show how Zapata places meaning into the word "vampiro" as a signification of the normal existence of Adonis García as well as of sexual nature of his day-to-day life.

In order to demonstrate another meaning of the word vampire in this novel, a useful point of departure is David William Foster's definition of homosexual vampires/vampirism that he applies to certain texts of Latin American literature: "Individuals cursed with the love of other men [who] come out at night to lure unsuspecting victims to their gaudy lairs, where their [(other mens')] ravishment initiates them into their perverse form of sexuality . . . .These vampires are the result of a combination of poor genetic

stock, an improper moral formation, and a chosen way of life that presents them with the opportunities for corruption and perversion."[6] Foster applies his "vampire theory of homosexuality" to three Latin American texts: Los invertidos (1914), a play by the Argentinian José González Castillo, La pasión y muerte del cura Deusto (1924), by Augusto D'Halmar (Chile), and Luis Zapata's 1985 novel En jirones. Faithful to Foster's definition, the three works center around the intent (subconscious or not) to hide or conceal homosexuality, "the corruption of a natural condition of sexual health" (Foster, Gay and Lesbian . . . 24), as an act that is clandestine. Instead of providing praise for homosexuality as a personal identity, however, Foster notes how gayness in these works exists as a deviant offshoot of heterosexuality and not an autonomous existence. For example, the homosexuality of Iñigo Deusto ends tragically as he "commits suicide rather than assume his homosexual desire" (Foster, Gay and Lesbian . . . 35) because he "is never really able to cope with his feelings for the boy . . . " (Foster, Gay and Lesbian . . . 33). Fosters also notes how Zapata's novel En jirones explores the hazardous man-to-man relationship between Sebastian and A. firmly but precariously rooted within a heterosexual paradigm. Unlike Stuart Hall's idea of an ideological confrontation that

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[6] David William Foster, Gay and Lesbian Themes in Latin American Writing (Austin: University of Texas Press, 1991) 26. The chapter of Foster's book out of which this definition comes is appropriately called "Vampire Versions of Homosexuality: Seduction and Ruin."

produces valid discourse(s), Foster's definition of homosexuality emphasizes the negativity and "dead[-]end" (Foster, Gay and Lesbian . . . 42) nature of gay relationships through characters whose abilities to integrate gayness into their lives are expressed by difficult and "destructive consequences" (Foster, Gay and Lesbian . . . 41) that ultimately question and silence homosexuality instead of vocalize it.

Foster's definition reiterates the critical belief that vampirism is a destructive and negative life-consuming force continually in conflict with "accepted" discourse but never allowed a self-confirming voice of its own as Hall proposes. Foster does not apply his theory to Zapata's earlier novel, Las aventuras, desventuras y sueños de Adonis García, el vampiro de la Colonia Roma (1979), a work like the other novels examined in this dissertation that includes the word "vampire" in the title, an authorial mechanism that allows the vampire an immediate place of importance in a narrative fiction that "openly assumes his [Adonis García's] sexual identity . . . " (Foster, Gay and Lesbian . . . 37) as a homosexual male.

Foucault points to an historical process by which sexuality came into being as an active discourse of truth, similar to the individual confessions that Adonis García makes in Zapata's novel. Foucault notes that with the confessions of sex "we have passed from a pleasure to be recounted and heard . . . to a literature ordered according to the infinite task of extracting from the depths of oneself, in between the words, a truth which the very

form of the confession holds out like a shimmering mirage" (Foucault, The History . . . 59). Foucault alludes to the movement from a passive position ("recounted and heard" by others) to an active one ("task of extracting" or pulling out) in the process of the admission about sexuality, the major strength of Zapata's 1979 novel.

Along with the confession, Foucault makes an important observation that is applicable to the autobiography of Adonis García. In the process of telling about his sexuality, the receiver of García's message is not only the tape recorder but the person behind the machine and thus, a two-way, human relationship is established, setting up the axis of active and passive that Almaguer refers to. However, the confessor and the listener create a decisively mutual relationship with each other, for the confessed message is "incapable of coming to light except gradually and through the labor of a confession in which the questioner and the questioned each had [sic] a part to play" (Foucault, The History . . . 66) in the process. Ultimately, the message is incomplete until the receiver takes in the message, processes it, and records it from the confessor who provides or gives the message, the act of receiving and penetrating, respectively.

Zapata's novel and Anne Rice's novel Interview with the Vampire (1976) explore vampirism within the overall system of human sexuality, male-to-female or male-to-male, as an act of (verbal) penetration and reception of discourse. Before the vampire Lestat narrates his life story in

Interview..., the first words he utters to the journalist are "I see . . . " (Rice 2). Each of the four parts of the novel begins in the first person as well: part two starts with "All night long I stood on the deck of the French ship Mariana . . . " (Rice 163), part three commences with "I think the very name of Paris brought a rush of pleasure to me that was extraordinary . . . " (Rice 204), and part four is similar, with "And that is the end of the story, really. Of course, I know you wonder what happened to us afterwards" (Rice 324). As the novel closes, Lestat sinks his fangs into the neck of the young journalist in order to prove that he is a vampire and that his story is real. Terrorized by this, the journalist asks Lestat if he will die as a result of the bite. The last spoken words in the novel is the vampire Lestat's response to the question: "I don't know" (Rice 345).

Rice's 1976 novel expresses the point of view of the vampire Lestat as an individual; one critic notes how "the change from narrative modes of alterity to modes of identification" (Johnson 78) in the narrative increases and develops a recognition of the vampire Lestat as a central character with a voice of his own. As another critic puts it, "We see him struggle to avoid the basic impulses of vampiric nature, the characteristic detachment and the paracitical killing instinct, in order to have a human life" (Frey Waxman 89) with a voice.

Zapata and Rice use similar techniques: their novels begin and end with the vampire's voice being recorded onto cassette tapes. In Zapata's

novel, each of the seven tapes begins with the first person: tape one starts the novel in the first person plural: "llegábamos a una fiesta un cuate y yo" (Zapata, Las aventuras . . . 13). Tapes two through six open with "estaba yo" (Zapata, Las aventuras . . . 41,77,105,131,163). The last tape commences with "todavía tenía yo mi moto . . . " (Zapata, Las aventuras . . . 195). Except for the unspoken (passive) presence of the tape recorder/interviewer, each division within the two novels allows the protagonist's immediate (active) self-expression without the intermediating discourse of others. Except for occasional comments or interjections of the journalist in Rice's novel and for Adonis García's frequent references to his psychiatrist, both novels grant vocal authority to the vampire within a wider context of skepticism about the existence of such creatures. Like other women writers of vampire tales, Anne Rice develops Lestat as the central character with an identity that is worthy of narrative attention. Because of their complexity, Lestat and Adonis García share the trials and tribulations of human existence. In short, "The vampires in these narratives are not narrative Others but narrative selves, role models" (Johnson 79).

Rice's story about Lestat spans a total of four novels called the Vampire Chronicles,[7] and the first novel not only depicts Lestat's searches for human blood; "incest and homoeroticism are prominent in the book" (Frey

[7] The second novel in the series is The Vampire Lestat (1985), the third is Queen of the Damned (1988), and the last is The Tale of the Body Thief (1992).

Waxman 83) as well. A different critic, however, notes that "Pedophilia, Sadomasochism, [and] homosexuality are all touched on as [only] part of the vampire milieu which she [Rice] constructs" (Silver and Ursini 205, my emphasis) in Interview with the Vampire. Rice hints at homoeroticism; the moment when Lestat bites the journalist attests to this: " . . . when the vampire [Lestat] had him pressed to his chest, the boy's neck bent beneath his lips. 'Do you see?' whispered the vampire, and the long, silky lips drew up over his teeth and two long fangs came down into the boy's flesh" (Rice 344), penetrating his neck. Lestat is bisexual, preferring men and women as his victims. Whereas Rice's Vampire Chronicles express "homoerotic fantasies of sexual and artificial paradises . . . " (Johnson 73, my emphasis) and only partially delve into homosexual vampirism, the adventures of Adonis García centralize the rigors of homosexuality as "far-ranging challenges to the hegemony of monogamous, anerotic, and heterosexist patriarchy . . . " (Foster, Cultural Diversity . . . 51) that Rice's vampire stories display but do not challenge.

As a vampire, Adonis García shares a limited number of qualities with Count Dracula, Bram Stoker's protagonist. García does not rely on blood for survival, he does not kill his victims, and he does not have physical attributes that parallel those of Count Dracula. In contrast with Stoker's count, Adonis García is completely human, a feature of other vampires examined in earlier chapter of this disseration. In fact, his human sexuality comes closest to

that of Francisco Gáscaro in José Pinzón's El vampiro (1956) who has sex with boys and then kills them. Adonis, however, does not treat his "conquests" violently and murder them like Gáscaro; there is no mention of savage or murderous sexuality in the novel. Instead of the removal of blood from his "victims" for survival, Adonis García's vampirism has more to do with conquering as a sexual act, a feature that Stoker develops as the principal feature of the vampire Dracula in his 1897 novel and that the authors in this study also develop in their novels. Specifically, Adonis García's sexual act is one of penetration.

Adonis García reflects how in Hispanic culture the act of penetration as a sex act carries with it not only personal pleasure but deep cultural significance as well. The examples of penetration in the novel indicate what Tomás Almaguer points out about homosexuality in Mexican (and Latin American) cultures: "there is no cultural equivalent to the modern 'gay man' in the Mexican/Latin-American sexual system" (Almaguer 255) as exists in the Anglo-American societies. Almaguer points out that in same-sex relationships between Hispanic men an arrangement of active and passive partners controls the connection between the two and to admit to being a pasivo is degrading since this associates him with the (passive) female in Hispanic culture. Almaguer points out that this sexual system cannot be classified using terms and definitions pertaining to the Anglo-American paradigm of sexual behavior that focuses on the sexual object and not the

act of sex itself. Sexuality in the Hispanic culture presents "a configuration of gender/sex/power that is articulated along the active/passive axis and organized through the scripted role one plays" (Almaguer 257) instead of the person with whom the sex act occurs.

The binary combination/opposition of activo and pasivo in a sexual relationship carries over into societal roles as well. Because of the strong family structure in Hispanic culture, homosexuality in Mexico is suppressed because "the family remains a crucial institution that defines both gender and social relations between men and women" (Almaguer 260). Rather than describe himself as a pasivo, Adonis García proudly discusses on the tapes his role as the penetrator and not the receiver, an admission of scorn in Hispanic (homosexual) society: "it is anal passivity alone that is stigmatized and that defines the subordinate status of homosexuals in Latin culture" (Almaguer 258). Likewise, Adonis García is the provider of information as the confessor of the novel; his discourse penetrates onto the tapes and into the minds of the listeners/readers of his story.

Active (and not passive) sexual penetration for Adonis García is a continual action beyond his own narration. At the close of the novel, when he describes his fantasy of escaping Mexico City to a place far away, he envisions extraterrestrial beings during penetration: "a poco no sería increíble coger con algún ser verde o amarillo y de piel gelatinosa en la que se le hundiera la verga en cualquier parte que se la pusieras . . . " (Zapata, Las

aventuras . . . 222). The desire for intercourse with an individual not from his own world indicates how Adonis García's speech yearns for an active liberation from oppression. As Adonis describes his acts of penetration throughout the novel, only twice does he assume the passive role, a marker that Almaguer has indicated is typical of prostitutes like García who sleep with many men: "men who may eventually adopt both active and passive features of homosexual behavior typically do not engage in such reciprocal relations with the same person . . . " (Almaguer 261). His first encounter as a hustler is active and passive: the "primera noche de debut en el talón y ya picado me picó lo piqué me volvió a picar lo volví a picar o al revés no me acuerdo del orden . . . " (Zapata, Las aventuras . . . 58). With Crestas, Adonis is activo and pasivo as well, roles that he learns are not complementary: "ya ahí se puso el preservativo y me la metió luego me lo puso [el preservativo] a mí y yo se la metí las dos cosas . . . " (Zapata, Las aventuras . . . 79-80).

The non-sexual active role of Adonis on the first tape demonstrates the important influence that mass media forms such as magazines and movies have on the development of identity in Latin America. However, beginning with tape two, Adonis becomes sexually active as he progresses from a consumer of media images of sex to a producer of the same, for on the second tape he tells of his first act of sexual penetration with another male, the beginning of his identity as a male prostitute. His first images of

sex come from an Argentine magazine that provides Adonis with fantasies about men penetrating women that become fantasies of "la figura del chavo que estaba cogiéndose a la vieja . . . pensaba más en él . . . " (Zapata, Las aventuras . . . 23): he identifies with the active male. He also watches movies: "veía muchísimas películas todo lo que me ponían enfrente veía películas mexicanas veía películas gringas veía de todo . . . " (Zapata, Las aventuras . . . 25). In high school Adonis and his classmates start a school paper with "recortes de otros periódicos o revistas comentarios que hacíamos nosotros ¿no?" (Zapata, Las aventuras . . . 32).

Adonis tells on tape two that his first boyfriend is René, the first person with whom he has intercourse. Adonis is the activo and René, the pasivo: "se la metí era la primera vez que le metía la verga a alguien y gocé como nunca . . . " (Zapata, Las aventuras . . . 52). With Zabaleta, their relationship is role-specific even though Zabaleta promises to financially support Adonis who is activo: "y ya fuimos [Zabaleta y yo] a coger ¿no? yo casi chillando y él tratando de consolarme mientras [yo] se la metía [a él] . . . " (Zapata, Las aventuras . . . 91). When Zabaleta explains to Adonis that anal penetration is pleasurable, Adonis cannot feel the pleasure that Zabaleta refers to, admitting that he prefers the active role: "me dio la cogida de mi vida y nunca sentí nada agradable" (Zapata, Las aventuras . . . 96); for Adonis, being pasivo is not enjoyable. His one sexual encounter with a woman follows the same role playing as when he is with men; his

description of insertion (he again uses the Spanish verb "meter" with the verb "coger") and lack of sexual attention/arousal reflects not only his orientation toward active sex with men but also Mexican society sex roles between men and women that Almaguer point to above: the passive partner, in this case the woman, is in the neglected, ignored, and inactive position: "se la metí y puse mi cara a un lado de la suya para que no me besara porque estaba muy fea y así chin chin chin chin me la cogí . . . " (Zapata, Las aventuras . . . 110). When Adonis moves in with Pepe and two others, they keep a written record of their sexual exploits that is specific about the role of each exploit: "entonces ponían [en un cuaderno] fulanito de tal tal día y luego ponían si había sido activo o pasivo o las dos cosas . . . " (Zapata, Las aventuras . . . 139-40), an indication that Adonis is aware that either role is possible.

Adonis indicates how this binarism is a frequent component in Mexican society as well. In the bathhouses sexual penetration occurs between men who come and go all day long: "ves desde señores que dejaron afuera el galaxie y que nomás van a que les den su piquete . . . " (Zapata, Las aventuras . . . 201). The movie theaters are also places for anonymous sex that combine the aspect of fantasy (film) with the reality of day-to-day life. The same occurs in other public locales too. During the movies at the Cine Internacional, for example, "ligabas con un tipo y te lo llevabas a las

escaleritas y ahí le dabas su piquete ¿no? chas chas chas . . . " (Zapata, Las aventuras . . . 202).

With his first homosexual encounter (above) and in these two instances as well Adonis uses the noun "piquete" (stake) to describe what he gives during the sexual act. In vampire lore, the death of a vampire is often finalized by driving a wooden stake through its heart. In Spanish, the verb "picar" has several connotations that refer to the use of the stake in vampire mythology: to pierce, to puncture, and even to bite (Cassell's . . . 469), the act associated with the vampire who bites the victim's neck then sucks the blood through its fangs.

Adonis García literally cruises from man to man (and to one woman) without a thought about the consequences from such promiscuous activity. In an age of increasing concern and fear about the transmission of AIDS (Acquired Immune Deficiency Syndrome) through unprotected sexual activity, Zapata's novel does not provide scenes of safer sex. Its appearance in 1979 falls approximately one or two years short of the "official" beginning of the AIDS epidemic, so Zapata writes from an uninformed point of view about the dangers of HIV (Human Immunodeficiency Virus) infection and AIDS. Yet his novel is important Latin American narrative fiction because of its frankness about gay sex and also because the protagonist is a vampire, a creature for whom the exchange of bodily fluids is a way of life and not a medical fatality. In a period when authors may choose to highlight "the decline of

gay nightlife with the coming of AIDS," Zapata's novel celebrates and "continues to affirm that [night]life, to mourn its passing more than the deaths it has supposedly 'caused'" (Dyer, "Children of the Night . . . " 69).

In part five of The History of Sexuality, Volume One, Michel Foucault demands a similar enjoyment of life rather than excessive concern about the controls over it. He uses the term "bio-power" to reflect "the state's administration of the technology for producing and regulating life" (Halperin 28) that the body makes visible as sexuality, the result of which was that sex becomes more of an issue of concern than the laws used to control it. Zapata's novel suggests the urgency to look beyond the restrictions and deterrents against sexuality to where it can be enjoyed as its own discourse, able to speak freely about its journey through the centuries from shackled object to free subject: "what we now perceive as the chronicle of censorship and the difficult struggle to remove it [sexuality] will be seen rather as the centuries-long rise of a complex deployment for compelling sex to speak . . . for getting us to believe in the sovereignty of its law . . . " (Foucault, The History . . . 158). Adonis García establishes through his confession about his sex(uality) what for Foucault is the central issue about the presence of the body as an instrument of power: "The 'right' to life, to one's body, to health, to happiness, to the satisfaction of needs, and beyond all the oppressions or 'alienations,' the 'right' to rediscover what one is and all that one can be . . . " (Foucault, The History . . . 145) through one's own body.

For Zapata as well as for Adonis García, this is the site for personal as well as collective homosexual power.

CHAPTER 8

CONCLUSIONS

At the end of Luis Zapata's novel, Adonis García dreams of a distant and different life than his current one. His deliberate, open-ended desire to meet extraterrestrials parallels his aspiration to transcend his current existence, a strong indication that the form of the novel suggests literary freedom as well: in search of an alternative reality, both discourses refuse to nail down one interpretation of reality and instead opt for alternatives through stylistic innovation(s). Zapata's novel, in this sense, rejects previously established novelistic representations of reality in favor of modifications: the novel's protagonist Adonis García uses creative, non-traditional language to recount his experiences rather than styles that follow patterns. Bram Stoker's novel Dracula refuses to let the vampire survive, but Zapata allows his vampire protagonist the chance to dream about a better future, a luxury that Count Dracula cannot afford because he is eliminated from the pages of the novel. Zapata's novel empowers the vampire to exist both without and within the scrutiny of others through his own words, his own language; as one critic notes, despite the fact that Dracula "exerts the consummate gaze . . . [he] is scrutinized in all things, he lives forever but can be killed" (Halberstam 88).

Each of the six chapters of this dissertation has examined the vampire figure on the written page as a physical presence in Latin American literature, similar to Count Dracula's presence in Victorian literature. This conclusion examines how blood imagery, the main discursive technique as well as the physical object of the vampire figure highly prevalent in Stoker's and its many subsequent interpretations, shifts toward the confession of sexuality in Latin American fiction. In the novels examined in the previous six chapters, blood loses its importance (and presence) as the fluid most identified with a symbolics of death in Stoker's novel and gains strong significance as an element associated with life, the same conclusion of Michel Foucault about sexuality in his History of Sexuality, Volume One: "Broadly speaking, at the juncture of the 'body' and the 'population,' sex became a crucial target of a power organized around the management of life rather than the menace of death" (Foucault, The History . . . 147) that the vampire figure represents by removing his victims' blood and allowing them to die. Contemporary "monster" stories (this is Halberstam's term; according to Halberstam, Mary Wollstonecraft-Shelley's novel Frankenstein [1816] is an early nineteenth-century monster story) that depart from Stoker's novel undergo "a switch in emphasis within the representation and interpretation of monstrous bodies from class, race, and nationality to a primary focus upon sexuality" (Halberstam 24), the shift that Foucault refers to as "this transition from 'sanguinity' to 'sexuality'" (Foucault, The History . . . 148). In Latin

American narratives, this shift not only denotes a change in thematics but a change in semantics as well: blood loses its visibility in Latin American vampire stories, remaining "under the skin" or hidden in order to increasingly represent the potential for it to break the surface without warning and disrupt the established order in the same fashion that sexuality suddenly appears unannounced through the vampire figure, ready to destabilize accepted notions and belief about human sexual behavior.

The continual comparisons in this dissertation to Bram Stoker's novel Dracula indicate the important effect of the 1897 novel upon later vampire stories as well as the troubled thematics of gender and sexuality that the vampire story suggests. As the center figure of the vampire myth, Stoker's title character "disrupts dominant culture's representations of the family, heterosexuality, ethnicity, and class politics" (Halberstam 23) by openly displaying blood as the sign for these social markers and revealing their shortcomings. In her introduction to David William Foster's recent collection of essays about lesbian and gay (identified) writers in Latin America, Lillian Manzor-Coats spells out the "double bind" that affects Latin American writing about gender as well as sexuality, a feature not necessarily limited to lesbian and/or gay literature as the works in this disseration show. She suggests a dependence that is nothing short of vampirism between Latin American writers and the Anglo-American intellectual academy: "the ways in which we [Latin Americans] participate in the construction of knowledge of

Latin America are prescribed and/or recuperable by Anglo-American regimes of knowledge as well as by academic and institutional demands . . . " (xviii). She does not advocate for the release of these binds in the search for knowledge but instead opts for a co-existence, a continual and curious dependence that likewise exists as the longing for blood between vampire and victim: "Rather than propose an escape from structures of ideological violence . . . a more fruitful solution is to negotiate with these structures and tentatively disrupt them by bringing them . . . into a productive crisis" (Manzor-Coats xviii) that questions basic societal paradigms such as sexuality.

This dissertation demonstrates through six contemporary Latin American novels that not only are these critical ties at least worthy of the possibility of release but the most appropriate image in literature to achieve that goal is the vampire figure alluded to by Manzor-Coats in her statement above about continual dependence. As a potentially violent figure with an uncontrollable sexuality and continually shifting nature, the vampire figure in Latin American narrative literature allows for the destabilization of accepted "norms" and the consequent re-examination of these norms from different perspectives, a "productive crisis" that Stoker's character does not suggest. In order to approach sexuality from the point of view of those who experience it rather than from those who collect and moderate the experiences, Michel Foucault's History of Sexuality, Volume One (1976)

serves to shift the history of sexuality to the voice of the confessor (of sexuality) rather than remaining fixed on the authoritative voice extracting the confession (about sexuality), thus questioning the core of the vampire myth as well, that is, the relationship between stable and unstable, dominant and dominated.

The history behind Manuel Mujica Lainez's novel Crónicas reales (1967) serves as an example. The unruly sexuality of Zappo von Orbs zu Orbs's ancestor Benno provides a daring but unconstrained voice for sodomy as well as for the personal confession of the author's sexual orientation. According to Ángel Puente Guerra, Mujica Lainez did not openly declare his own homosexuality until in his 1976 novel Sergio because "in the circle in which he moved--the intellectual world of the upper middle class in Buenos Aires--the theme of homosexuality was treated through allusion or euphemism, or else completely ignored" (268); read a different way, Argentine society dictated what was acceptable and what was not. Nine years earlier than the open confession of his own sexuality, Mujica voices in Crónicas reales a decidedly "open" sexuality that is without the confines of procreative sexual behavior--and without societal "norms." Benno's rapes, tortures, and propensity for any human sexual flesh in Chronicle One of Crónicas reales anything but quietly invoke human sexuality in a similar way that the author addresses his own as well his society's fears about the same topic.

Placed into a position of confessing its own story, the vampire figure in Latin American narrative fiction opens up a revealing and deviously attractive monologue about sexuality that can only be heard through channels that have been carefully scrutinized, measured, and observed and at the same time allowed a tenuous existence on the printed page for readers to interpret. For example, heterosexuality is productive for the purpose of the family and very careful to "accept" what fits the norm and to reject any deviance, often identified as homosexuality or lesbianism, unfit from the point of view of heterosexuality. The sexuality of the vampire does not fit established conventions of heterosexuality either, introducing a subversion that re-examines heterosexual parameters from the lesbian or gay perspective. Stoker's vampire protagonist Count Dracula is "the deviant or the criminal, the other against whom the normal and the lawful, the marriageable and the heterosexual can be known and quantified" (Halberstam 89) but his presence is continually defined by blood and not visible (hetero)sexuality. Lacking from the six narratives presented in previous chapters of this dissertation, however, is a strong presence of blood that carries intense social and political meaning when used in the "correct" contexts such as race, nationality, and gender as Manzor-Coats as well as Mujica Lainez's novel testify above.

While the United States experiences a liberation of sexuality/sexualities in the 1970s, the case in Latin American societies of the same time period is

sharply different. The proliferation of military regimes in many of the Latin American nations during this time period establishes indirectly or not a dependence model for societies to follow, a pattern that maintains "national unity" by silencing and/or eradicating elements that do not fit into the "authoritarian and patriarchal dynamics of social and political repression" (Manzor-Coats xxiii-xxiv) such as homosexuality, lesbianism, and other "countercultural identities" (Manzor-Coats xxiv). However, Latin American writing during these years de-institutionalizes mainstream discourse by emphasizing the reappropriation of physical aspects of the body that "buscan . . . ensuciar los grandes mitos de cohesión, esos universales glorificados y despolitizados que el discurso de la civilización autoconsagra como valores eternos" (Mudrovcic 453). Foucault's idea of the confession was undertaken as well in the French penal system during the 1970s, a time of political and social instability in many South American countries. To sexuality, to prisons, and to authoritarian regimes can be applied Foucault's proposed outcome that re-voices and subjectifies the marginal: "His [Foucault's] purpose was to authorize those [in the prisons] who are normally the objects of expert discourses, who are spoken about while remaining silent themselves, to speak on their own behalf" (Halperin 55, my emphasis). As Mudrovcic and Foucault say above, voices belonging to non-traditional sexualities and/or criminals mess up or turn dirty "clean" discourses of heterosexuality and security.

Blood imagery in the nineteenth century becomes tied to a racist ideology, "a racist biology, entirely centred [sic] around the concept of degeneracy" (Foucault, Power/Knowledge . . . 223) that must be controlled and/or suppressed. Contrary to the outward manifestations of degenerate blood that racists desire to reduce to silence and hopefully eliminate, Michel Foucault insists that sexuality become a visible part of Western societies despite attempts to repress it, thus fighting off the racist agenda. His re-categorization of blood as more of a racist symbol than a vampiric one, however, demonstrates the historical shift in meaning/thematics of vampirism as a discourse of objects (blood) to a discourse of subjects (human beings) whom Mudrovcic specifically identifies as "figuras marginales más o menos arquetípicas que evocan redes precisas de sentido como la subcultura del califa, la prostituta, el lumpen, el exiliado, el homosexual, el judío, el indígena, la mujer, el macho . . . " (Mudrovcic 457-58). The medicalization of sexuality, for example, suspects sexuality as something that, like blood, produces effects in others and therefore must be closely monitored since "All sexuality runs the risk at one and the same time of being in itself an illness and of inducing illnesses without number" (Foucault, Power/Knowledge . . . 191). Yet even though he briefly examines specific sexualities such as sodomy and homosexuality, Foucault asserts in The History of Sexuality, Volume One (1976) that as restrictions are placed onto sexuality and its variations such as those just mentioned, human societies

become more knowledgeable about sexuality as a part of larger discursive strategies.

For example, in Las aventuras . . . de Adonis García . . . Luis Zapata places homosexuality within the confines of acceptability by allowing his protagonist Adonis García the entire seven tapes to tell his story without much mediation by the collector of the tapes. Similar to Foucault's argument for examining alternate sexuality in order to free human discourse from restraints or limitations of interpretation, Zapata's novel (as well as his works in general) presents "liberating influences on the taboos of Mexican culture that have censored positive portraits of gay life out of so-called serious literature by relegating such topics to the realm of tabloid sensationalism, cantina stories, graffiti, and caricature" (Schaefer-Rodríguez, "Zapata, Luis . . . " 460). "Adonis seeks encounters with the men who savor the hours of darkness to fulfill the sexual fantasies repressed or disguised (in more acceptable forms) during the day" (Schaefer-Rodríguez, "Zapata, Luis . . . " 462), a reason why his novel can be considered vampiristic in theme. Adonis's voice fits who he is and the environment in which he lives. He tells/confesses his stories "with a gay sexuality that is neither eccentric . . . nor morbidly clinical in its details, but totally natural for the narrating voice, just as it is a moral part of the human landscape of this city" (Schaefer-Rodríguez, "Zapata, Luis . . . " 462). The alternative form of this novel portrays "alternative sectors of society" (Schaefer-Rodríguez, "Zapata, Luis .

. . " 463) such as the gay ghetto in which the protagonist lives and to which Mudrovcic refers above, a space fragmented from "mainstream" Mexican society. Yet because of the presence of García in the Colonia Roma within narrative fiction, Zapata's novel demonstrates how "homosexuality and textuality are created as a space of opposition in which the political economy of the body's desires and longings can be articulated . . . " (Manzor-Coats xxix) together, Foucault's principal message as well as Manzor-Coats's desire to perpetuate a "productive crisis" in the text.

This conflict between the prohibition and freedom of sexuality poses a curious question for literature: how is it possible to represent sexuality within the novel? To what extent is it permissible to allow prohibited aspects of sexuality to enter into public view for scrutiny and evaluation? Analogously, where does the forbidden message fit into the tactics of reading? Does the reader/interpreter of the message exist in tandem with the sender of the message, or is there an uneven relationship between the confessor and the hearer of the confession? Ultimately, the concept of confession that Foucault introduces in his 1976 book opens up a discussion of who determines what is and what is not allowed in a text, a task that Wolfgang Iser contends is, in the end, the role of the reader to accomplish. Because of the presence of the vampire in narrative fiction as an imaginary creature that is based primarily on superstition, it allows the reader material to apply to his/her own world through a process Iser calls enactment:

> The interplay between the fictive and the imaginary can . . . be seen as the enactment of this process of destruction and enabling, which finds its paradigmatic form in literature, because the fictive is able to unfold the imaginary as counterplay when freed from all the pragmatic burdens of the empirical world. (235)

Foucault introduces the idea of the confession about sexuality as a result from the religious confessions of sins begun in the thirteenth century: "the Christian pastoral . . . sought to produce specific effects on desire, by the mere fact of transforming it . . . into discourse . . . " (Foucault, The History . . . 23). The interaction between confessor, (then) a layperson seeking forgiveness from carnal sinning, and the priest sets up a continual dialogue that enacts the confession: as the questions are asked by the priest, the person confessing responds to the questions in a fashion that is unmediated until the questioner eventually considers the material worthy of forgiveness or not: "one does not confess without the presence (or virtual presence) of a partner who is not simply the interlocutor but the authority who requires the confession, prescribes it and appreciates it, and intervenes in order to judge, punish, forgive, console, and reconcile . . . " (Foucault, The History . . . 61). The ideological relationship between the questioner and the confessor rests on what is ultimately confessed (the message) yet the confessor provides the information to a passive questioner, a listener and not the producer of the message.

As Foucault asserts, the need for the confession about sexuality arises out of the need to produce more information in regard to sexuality and not so

that sexuality can be repressed, the hypothesis regarding human sexuality against which he writes his 1976 book. The hidden revelations, secrets, and confessions with respect to sexuality serve to open up more disussion about sexuality than is possible through repressive measures such as continual monitoring, strict classifications, and societal prohibitions since the confession about sexuality "could only reach completion in the one who assimilated and recorded it" (Foucault, The History . . . 66) as well as the one who tells/confesses. In novels such as Stoker's Dracula and in Mujica Lainez's Crónicas reales, for example, there is a balance between author and reader who is identified to decide the fate of the confession of monstrosity/sexuality. In both of these works "the author professes to be no more than a collector of documents, a compiler of the facts of the events. The reader, of course, is the judge and jury . . . and often [with] a kind of prosecuting presence expected to know truth, recognize guilt, and penalize monstrosity" (Halberstam 20). Foucault argues for the (readers') examination of these confessions about sex in order to better comprehend the strategies that are at work to scrutinize the sexual behavior of individuals.

In a fashion parallel to the eventual exposure of blood in Stoker's work, the six novels examined in this dissertation unveil secret truths about human sexual behavior that remain hidden under the surveillance of strict authority structures such as the church, the police state, and the traditional

family, aspects of Latin American society/societies that have held an important determining position with regard to sexuality. That is, like blood, beneath the surface lies a dark secret that is waiting to burst onto the surface and forever change the conditions. In each of the six novels, the vampire figure allows these hidden aspects of human sexuality to surface because the shifting significance of the vampire figure in these novels does not maintain a specific trait or characteristic, not the case with most interpretations of Bram Stoker's novel Dracula that focus on the bloodlust of the vampire and only hint at the wild sexuality that the vampire undoubtedly portrays on a regular basis. From the priest Padre Félix in Froylán Turcios's 1910 novel El vampiro to the homosexual prostitute Adonis García in Luis Zapata's Las aventuras . . . de Adonis García . . . (1979), the vampire figure in Latin American narrative fiction moves away from fixed stereotypes and into more flexible and productive realms of meaning and significance so that society as a whole is able to see a part of itself in each interpretation. Each of the six novels shifts away from the vampire's need for blood and transfers the literal meaning/signification of blood to a different register, one that projects blood as the metaphorical life force waiting to erupt onto the surface (of society) as sexuality. Iser's words sum up quite well the shifting of meaning of the vampire figure in these novels:

> Departure from traditional mimesis goes hand in hand with departure from the convention-governed relationship between signifier and signified by letting the signifier float, so that it may serve to produce hitherto unforeseeable significations, resulting ultimately in a fictionalization of established conventions. The

> signs now have to be read differently. They no longer denote given positions or substances; instead, they insinuate links, unfold directions, and adumbrate realizations in order to reveal what cannot be denoted . . . . (31)

A look at the features of the vampires in these six novels reveals little dependence on blood, one of the central motifs of Bram Stoker's novel Dracula as well as its many reinterpretations. In his poor English, the Dutch scientist Abraham Van Helsing offers the crux to Stoker's novel: despite the (human) ability to focus on only what is visible, the blood that Count Dracula pursues is the way to get at what is bugging Victorian society, their own sexuality. Stoker's novel upholds that the vampire eludes science because of its dependence on human blood, an element like the vampire itself that exists out of sight until it breaks the surface. Van Helsing tells his ideas in the following fashion:

> You do not let your eyes see nor your ears hear, and that which is outside your daily life is not of account to you. Do you not think that there are things which you cannot understand, and yet which are; that some people see thing [sic] that others cannot? But there are things old and new which must not be contemplate[d] by men's eyes, because they know--or think they know--some things which other men have told them. Ah, it is the fault of our science that it wants to explain all; and if it explain[s] not, then it says there is nothing to explain. (Stoker 196-97)

Unlike sexuality, then, Van Helsing's scientifc discourse fails in its attempt to explain the vampire since it refuses to admit that the vampire exists if the creature is not visible; according to Van Helsing, it is necessary to look beyond ourselves to find answers to life's puzzles, because if science

cannot explain the actions of the vampire, then such a creature must not pose a threat. Vampire imagery succeeds as a critique of culture because of its eccentric nature: something so deviant from yet very much a part of human existence has an important message. As he indicates above, Van Helsing suggests using the vampire to search for answers about themselves rather than using laws of science to search for the vampire, but his message is more in tune with what lies just under the surface: the invisible blood, the equivalent of which is sexuality in the case of Latin American novels.

For example, in Rafael Maluenda's novel El vampiro (1958), Máximo Luján is unable to express his sexual love for Carmen Barton. Through his doll Polidoro the ventriloquist not only brings to the surface his anxieties about relationships but his uneasiness with the potential sexuality with Carmen surfaces through Polidoro as well. Apparently only an extension of Luján on stage, the doll Polidoro fascinates the audiences at the Casino Palace and continually places Luján in the spotlight. Maluenda highlights the vampiristic qualities of the doll through Luján's increasing disability to identify true feelings; the draining effect is Luján's growing dependence on the doll for personal as well as professional success. The novel ends with the ventriloquist dying in a pool of blood, the last indication that Carmen actually got to him--inside the doll she placed the knives that produced his blood.

In Manuel Mujica Lainez's Crónicas reales (1967), the fictional technique of the chronicles that cover centuries of the lives of the von Orbs family does not diminish the role of the author-as-mediator/compiler who, through the tyrannical episodes of the von Orbs family, presents a critique of the contemporary phenomenon of the dictator in Argentina as well as in many Latin American countries of the 1970s. Fictional narratives about vampires in Latin American culture offer vampirism as an authorial technique to get at the true existence of Hispanic culture, when in reality vampirism has been found to exist in actual societal structures such as the Laymi indians of Bolivia and the fearful ñakaq figure. As separate voices that point to the infrastructural components of third-world societies such as fetish commodities and rituals of the dead, the accounts of the Laymi indians as well as the information regarding the ñakaq figure point to what the vampire figures in each of these six novels identify as well: the desire to step out of traditional methods and modes of narrating current events and into alternative imagery, symbols, and metaphors that describe the same thing from an innovative point of view. For example, the anthropologist Nathan Wachtel notes that instead of blood the Bolivian ñakaq extracts human fat, but their interdependence is noted as well as a text that can be read on a large scale as first-world repression of third-world countries: "we are talking about a 'slaughterer' who specializes in 'extracting fat' from the human body; a relationship . . . is thereby fundamentally established between fat

and blood" (Wachtel 72) that does not remain limited to the actions of the ñakaq but applied on larger scale to human interactions in general.

Far from being the depraved monster secluded to the bedroom, the vampire figure in Latin American narrative fiction exists as a part of reality: the vampire hypocritically represents religion through Froylán Turcios's Padre Félix, runs a country with an iron fist that Manuel Bedoya brings to power through General Bebevidas, works in the offices of professionals as José Abimael Pinzón's secretary Francisco Gáscaro, cunningly entertains an audience as Rafael Maluenda's character Polidoro, reveals amazing facts about the past as Benno von Orbs, Manuel Mujica Lainez's version of Gilles de Rais, and roams the streets in Luis Zapata's novel about Adonis García. Instead of mysterious ogres that live hidden in the subconscious psyche of the human mind or in a dark and distant castle in a far-away place, vampire figures in contemporary Latin American narrative fiction provide a continual presence as individuals whose similarities with human beings are out of place or far-fetched in late Victorian fiction such as that of Bram Stoker but very much in tune with human beings whose life experiences in contemporary Latin America involve some or all of the aspects listed above. In short, the vampire myth/figure/character in Latin American narrative fiction exists because of the universal necessity for such a being to explain human activity/behavior in a time when distinctions are blurred, meanings are confounded, and identities are confused, specifically in regards to sexuality.

Instead of a representative of all of a society's ills, "The monstrous body that once represented everything is now represented as potentially meaning anything-- . . . the outcast, the outlaw, the parasite, the pervert, the embodiment of uncontrollable sexual and violent urges, the foreigner, the misfit" (Halberstam 27)--the "bad blood" waiting just below the surface to explode onto the (un)stained social body.

The lack of blood in these narrative fictions points to its over-emphasis in the vampire myth. By successfully portraying each vampire figure with extreme sexual drives beyond simple definition, the six authors analyzed in this dissertation present vampirism as separate from blood imagery and more in touch with its human side, as a truly deviant human characteristic. The blood motif works well in Bram Stoker's novel Dracula because of its necessity. Written during a time in history when the distinctions between what was "correct" and "incorrect" sexuality were highly defined, his novel can only have indirect recourse to blood, an element that stands in for sexuality since the direct appearance of powerful sexuality in the novel would alarm too many readers (this is the idea of Foucault: even though many kinds of sexuality were rampant in Victorian society, their appearance in public was "repressed" but as Foucault contends not concealed. The opening sentence of The History or Sexuality, Volume One shows this: "For a long time . . . we supported a Victorian regime, and we continue to be dominated by it even today. Thus the image of the imperial prude is

emblazoned on our . . . sexuality" [3, my emphasis]). In other words, Stoker uses blood as the prime fluid of the vampire's existence to represent what the creature is extracting not only from his immediate victims through a brutal sexuality but also what he as a foreign invader is removing from the population as a whole: their life force. Unlike most interpretations of Stoker's story, the six vampires examined in this dissertation shift away from the underlying motif of blood in order to demonstrate not only the variability of the vampire myth but also to show that blood is but one aspect of the myth, a feature that serves its purpose as an interpretation of events as a specific moment in time and that should not be taken as the most important aspect of the vampire myth in all interpretations.

Several examples of the concept of blood as a metaphor for degeneracy rather than something specific appear in Manuel Mujica Lainez's Crónicas reales (1967). The strength of the novel's subversion of established values/discourse appears in Chronicle I titled "Hércules el picapedrero" in which Hércules constructs a monumental cathedral as a symbol of Count Benno's power and privelege. Using a crafty device, Hércules (as well as Mujica Lainez) is able to de(con)struct the "edifice" of the von Orbs family as well as the wider concept of "family" itself. He devises a mechanism that, with one pull of an ornate tassel, brings the entire structure crashing down onto the von Orbs family, including Count Benno, the vampire Zappo's ancestor: "Se había desplomado sobre el Conde, por

casualidad simbólica, el desmedido escudo del leopardo, de suerte que la bestia, encrespada sobre su vana armadura, lo estaba despedazando" (Mujica Lainez 23). As the family coat of arms falls onto Benno von Orbs and kills him, the weight of the shield foresees the weight of the family blood throughout the remainder of the novel and its influence on what it produces in the family: many degenerate social types such as "kings, queens, saints, tramps, a vampire, and perverts . . . " (Ramos Foster 85). This referential and literal act of crushing the von Orbs family at the beginning of Mujica's novel is the first of many episodes in the work that demonstrate how "Cualquier agravio que se infligiera a los Orbs repercutería sobre la casta entera" (Mujica Lainez 92)--in forms that relate to the family blood. The novel, then, highlights the continual struggle between royalty and those of non-noble lineage; the physical repercussions of mixing blood are extreme as the following examples show.

In Chronicle XI the physical appearance of Federica Victoria Tram-und-Traxis is ghostly, a pale reflection of her lineage rather than a robust descendant: "la terrible palidez y la innata flaqueza espiritual de la futura soberana [era] . . . herencia de tantos y tantos personajes lerdos" (Mujica Lainez 278); this shows how her ancestry is afflicted by "los estigmas que distinguen a su linaje" (Mujica Lainez 285) rather than respect and honor. But perhaps the most notable of all the results of the von Orbs family blood is the vampire, Baron Zappo XV von Orbs, whose initial description in

Chronicle X appears as representative of the entire "descendancy" of the von Orbs family: a different color. The description of the vampire Zappo parallels how the von Orbs family passes down bizarre traits: "mientras [Zappo] descendía despacio los escalones, lo envolvía una verde vibración. Convengamos en que difícilmente se lograría obtener un conjunto de verdes como el que el Barón convocaba . . . " (Mujica Lainez 244). He slowly descends the staircase of Wurzburg Castle that "formaba parte, desde la más lejana Edad Media, de las posesiones de su familia" (Mujica Lainez 237) even though the novel as well as his family's beginning is marked by the destruction of the family home, the weight of the family.

In Pinzón's novel El vampiro (1956) the blood-thirsty vampire gives way to a writer, the only instance other than in Zapata's novel where the vampire is allowed a direct voice. Dr. Rodolfo Nuncira is able to recognize the murderer of the three boys by proving that instead of identifying himself as a vampire, the assasin Francisco Gáscaro reveals his crimes through writing the word vampiro (vampire) on the boys' corpses. Even though Gáscaro scribbles the same word onto three different bodies, Nuncira states that "no fue su intención señalarse como «Vampiro»" (Pinzón 296), Pinzón's brilliant double-entendre that transforms the word "vampire" at once into signifier and signified. Not only does the word identify the specific criminal (Francisco Gáscaro) but it also labels an entire class and concept of criminal activity that is present in the novel that Gáscaro uncovers. Moreover,

Gáscaro's written recourse to/as the vampire (figure) strengthens its status as a popular literary and textual voice that moves on from the pages of novels to the body/bodies of his three victims, actualized events rather than ones limited to written fiction. By framing his novel within (supposedly) true events, Pinzón writes the vampire out of textual confinement and onto the streets of Bucaramanga, Colombia, as a (homo)sexual murderer who depends less on blood and more on sex for recognition.

Given the three brutal sodomies committed by Francisco Gáscaro, the word "vampire" in triplicate remains inscribed while at the same time breaks from proscribed (sexual) restraints. Once they are marked with the word, the three young boys' bodies point to the potential of homoeroticism in the vampire myth, thus destabilizing (Stoker's) assumptions that male vampires continually pursue female blood. The bodies onto which is written the word vampiro (vampire) become what Lee Edelman calls homographesis, a process of writing that has

> a double operation: one serving the ideological purposes of a conservative social order intent on codifying [sexual] identities in its labor of disciplinary inscription, and the other resistant to that categorization, intent on de-scribing the identities that order has so oppressively inscribed. (10, emphases in original)

In many ways, the novels under consideration in this dissertation are atypical vampire stories. For example, unlike the detailed explanations of vampires presented throughout Bram Stoker's novel Dracula (209, 220, 245-46ff.), the six novels do not deal with the undead aspect of the vampire

figure nor do they provide specific information about the blood-lust of the creature.[1] However, the one aspect that these novels develop is a sexuality that threatens to defy traditional definitions by its potential to appear. Alejandra Pizarnik's La condesa sangrienta (1971) presents vampirism as "a form of beauty [maintenance] that does not correspond to the one traditionally promoted by the official culture of all 'civilized' societies" (Altamiranda 333): in order to preserve eternal youth, the Countess bathes in the blood of virgins rather than recurring to traditional methods of personal hygiene. Instead of explicitly exploring the mechanics of lesbian sexuality (see Monzón 103-04 for the suggestion of Bathory as a lesbian), Pizarnik offers a distanced perspective on sexuality through the imagery of blood, "an inner exploration of her own phantoms through a challenging treatment of language" (Altamiranda 335) that questions civilization's contention about sexuality as an element with rigid demarcations of identity. Through a reworking of the history of Countess Bathory's bloodlust, Pizarnik develops what Judith Halberstam calls the "narrative secret" of sexuality. Similar to the invisibility of blood beneath/deep within the skin, sexuality must be exposed and at the same time "buried by language, by literary form, and by novelistic themes" (42). As in Stoker's novel, important social, political, and

[1] The exception is Manuel Bedoya's El general Bebevidas. Monstruo de América in which the tyrant-vampire is dependent upon the blood of young men to cure his diabetes-like infection. This interdependence, however, is minimalized by the many sexual relations of the characters throughout the narrative, and only appears sporadically throughout the book.

personal events reflected in Pizarnik narrative help to frame the defiant sexuality that, like homosexuality, "should be seen in connection with other forms of social, political, and economic determinations" (Manzor-Coats xxix) in relation with what defines it.

Bram Stoker's novel is a story about the vampire presented from the point of view of those deeply affected by and/or involved with the creature and not from the vampire's vantage point. Very little space in this novel is devoted to the actual voice of the vampire to tell his version of the story. Except for the direct narration of Rafael Maluenda's novel Vampiro de trapo (1958), each of the novels presents a story of the vampire that appears through the "voice" of an intermediary who has received the information and transcribed it into a first-person account of what happened, a testimony of the vampire figure.[2] Chapters two and seven examined novels in which the events are narrated from the first-person point of view: in the latter the voice

[2] There is a close similarity between these novels and the testimonial narrative tradition in Latin American literature although the works should not be classified as such. John Beverly describes several features that these six novels have in common with the testimonio in Latin American narrative fiction: "Because the authorial function has been mitigated or erased in the testimonio, so has the relationship between authorship and forms of individual and hierarchical power" ("Testimonial..." 177); the self-assertive rebelliousness of Adonis García in Zapata's novel as well as the continual presence of the chronicler in Mujica Lainez's novel attest to this. Beverly also points to the testimonio as the way to address sectors of society that have been/are silenced. In his words, testimonios exist "as records of human experiences that might otherwise remain anonymous, [as] vehicles for local and international solidarity, [as] models of new forms of personal and collective subjectivity, [and as] places to test and evaluate experience and strategy" ("Testimonial..." 206-07). The nonrestrictive presence of homosexuality in Zapata's novel and the possibly lesbian subject of Pizarnik's work, for example, create a space for lesbian and gay sexuality in Latin American narrative fiction.

is of the vampire Adonis García while in the former the narrator pursues the vampire.

With the exception of Alejandra Pizarnik's La condesa sangrienta (1971) and Mauro Álvarez's Confesiones de un vampiro (1984), Latin American novels of the twentieth century exhibit a noticeable lack of blood in vampire stories. Michel Foucault finishes the History of Sexuality, Volume One with a detailed examination of the power of blood, not only a reference to "the [most] fundamental part of the book" (Foucault, Power/Knowledge . . . 222) but also one of the most recurrent features of the vampire myth. According to Foucault, it is no surprise that blood serves a symbolic function for society before sexuality surfaces to analyze it. However, for Foucault the issue of blood revolves around race/racism. In response to a statement made by Guy Le Gaufey who says that "it's always the bourgeois, without the recources of the police or the curé, who gets rid of the vampire" in literature and film (Foucault, Power/Knowledge . . . 223), Foucault favors the elimination of the upper-class element since, as he puts it, "the rotten, decadent class was that of the people at the top, and . . . a socialist society would have to be clean and healthy" (Foucault, Power/Knowledge . . . 223).

This is present in Stoker's novel since "power spoke through blood: the honor of war, the fear of famine, the triumph of death, the sovereign with his sword, executioners and tortures" (Foucault, The History . . . 147,

emphasis in original) are closely tied into the nineteenth-century's version of the vampire (story) in Stoker's text. In this book, blood serves the purpose of identifying Count Dracula's valiant existence as well as his downfall: he is an Eastern European aristocrat eliminated by a group of British bourgeois individuals because he poses a threat from the outside. The count's blood contains evil because it is tinged with centuries of noble degeneracy evident in his physical differences/deformities noted by Jonathan Harker:

> Hitherto I had noticed the backs of his hands as they lay on his knees in the firelight . . . but seeing them now close to me, I could not but notice that they were rather coarse--broad, with squat fingers. Strange to say, there were hairs in the centre [sic] of his palms . . . .I could not repress a shudder.[3] (Stoker 27)

As the central feature of "bio-power," blood imagery for Foucault has pervaded Western civilization since the Renaissance as the identifier of power, the symbol of control that achieves its status through figures such as the sovereign. In addition to the importance of sovereign blood in feudal societies, blood becomes at once the image of power and strength because of its coexistence with(in) the figure of the sovereign.

These six novels have little blood imagery in combination with the vampire figure. If blood is taken as the source of life for the vampire figure (this is the case in Bram Stoker's version of the myth as well as most of

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[3] See Halberstam (86-106) for a perceptive connection between Count Dracula and the figure of the Jew as outsider. Halberstam sees how Stoker's text sets up the two figures for extermination because of their degenerate blood: "they both unite blood and gold in what is feared to be a conspiracy against nationhood" (105).

Hollywood cinematic versions), the general exclusion of blood in Latin American narratives about vampires points to a displacement of meaning from fixed images and metaphors of the vampire myth to more fluid and changing ones that adapt over time. Instead of blood as the link between vampire and victim, sexuality becomes the vital connection between the characters in these six narratives. The replacement of blood with sexuality as the central motif of vampire stories strengthens the combination/association of sexuality with real-life concerns such as political expression, stable relationships, issues of sexual orientation, and power; as Foucault states, blood and sex are quite similar since the former "was put forward as the index of a society's strength, revealing of both its political energy and its biological vigor" (Foucault, The History . . . 146) as well as the latter.

For example, in Bram Stoker's novel Dracula, the slowness with which Lucy Westenra becomes the vampire-Count's victim is evident in the gradual exposure of blood in the novel. Small, tell-tale signs of blood begin to appear that indicate that Lucy is being (sexually) victimized by the Count. Because of the high level of science in his novel as well as the time period in which he writes, Stoker allows small glimpses as what the vampire is doing to his victims rather than providing the information all at once since the sudden appearance of the unrational vampire would upset the rationality of the novel's scientific base. Mina Harker notes in her diary how Lucy all of a

sudden has small marks on her neck, "two little red points like pin-pricks, and on the band of her nightdress was a drop of blood" (Stoker 103). In sharp contrast with the bloodbath that eventually marks her demise (Stoker 222), these small traces of blood nonetheless tell the reader that the vampire has victimized Lucy.

By devaluing blood in the vampire story, Latin American novels turn attention away from traditional aspects of the popular vampire myth and (mis)conceptions about the vampire to more of the underlying motivations that propel the myths into popularity, at least into the hands of a reading public who can relate to and process the issues developed in the works themselves. The diminishing amount of blood in Latin American narrative fictions about vampires allows the reader to see the vampire as an imaginary figure that will open up many possible interpretations of the "as-if" nature of its status: "Triggering an imaginative reaction to the world represented in the text proves to be the function of the 'as-if' construction, which comes to fruition through the attitudes the reader is induced to adopt to the world exemplified by the text" (Iser 16).

Instead of a continual focus on blood as a physical object, these novels localize a symbolic or imaginary status onto blood that increases the interaction between the texts and the readers of the texts. In the words of Iser again, "It is therefore only natural that the experience of the imaginary should set off in the reader the urge to make it meaningful, so that he or she

may bring the experience back to the level of what is familiar" (18). Instead of remaining a surface image or metaphor for vampirism, the displaced blood imagery in these novels aludes to the deep(er) mysteries of human sexuality that are not realized nor acknowledged externally but run deep within--and in necessity of continual examination. The vampire figure in Latin American narrative fiction serves to explore/explode not only the many potentials of human sexuality but also the anomalous interpretation of such activities as right or wrong, correct or incorrect, stable or unstable. Similar to the eruption of blood from beneath the surface of the skin brought on by a physical act/perpetrator (the vampire), "imagination manifests itself only as an impact on relationships brought about by forces external to it, and, therefore, is to a large extent conditioned by them" (Iser 180).

In Zapata's novel, Adonis García is an openly gay vampire of modern-day Mexico City who has shed the trappings of Count Dracula from nearly a century ago; the black cape, the degenerate physical features, the fangs, a need for human blood, and a collection of coffins in which to rest at night all lose their importance as identifiable parts of the vampire myth in Zapata. Why is it that, in a society that does not condone homosexual relations but merely passively accepts them (see Almaguer), Adonis achieves liberation through his relationships with other men when Count Dracula could only find himself in opposition to/against men? The heterosexual paradigm that remains intact to highlight and discredit lesbian and gay orientations in

literature is most obvious in the struggle between Dracula and the other men whose women the vampire threatens to sexualize. Yet the Count's words betray his (hetero)sexuality as he tells the men that they too shall come to his side, as will their women: "Your girls that you all love are mine already; and through them you and others [other men] shall yet be mine--my creatures . . . to be my jackals when I want to feed" (Stoker 312, my emphasis).

These men drive Dracula to his death into a box-like coffin, while Adonis's liaisons with other men ultimately push Adonis out of the closet/coffin and into mainstream Latin America as a literary vampire figure without having to conceal his sexuality. The truly remarkable feature of Adonis as well as other vampires in Latin American narrative fiction is his/their own potential to bring to the surface or confess sexuality as it is, "not because it occupies a position outside the rules governing social discourse, but precisely because it operates from within those rules to suggest the instability of positioning that is sexuality itself" (Edleman 175, emphasis in original). Without blood and coffins, two images of death that are associated with the current HIV and AIDS epidemic, Latin American narrative fiction offers Adonis García and his predecessor vampires as temporary replacements for the horror of death and dying that has come to represent sexuality in the contemporary world.

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